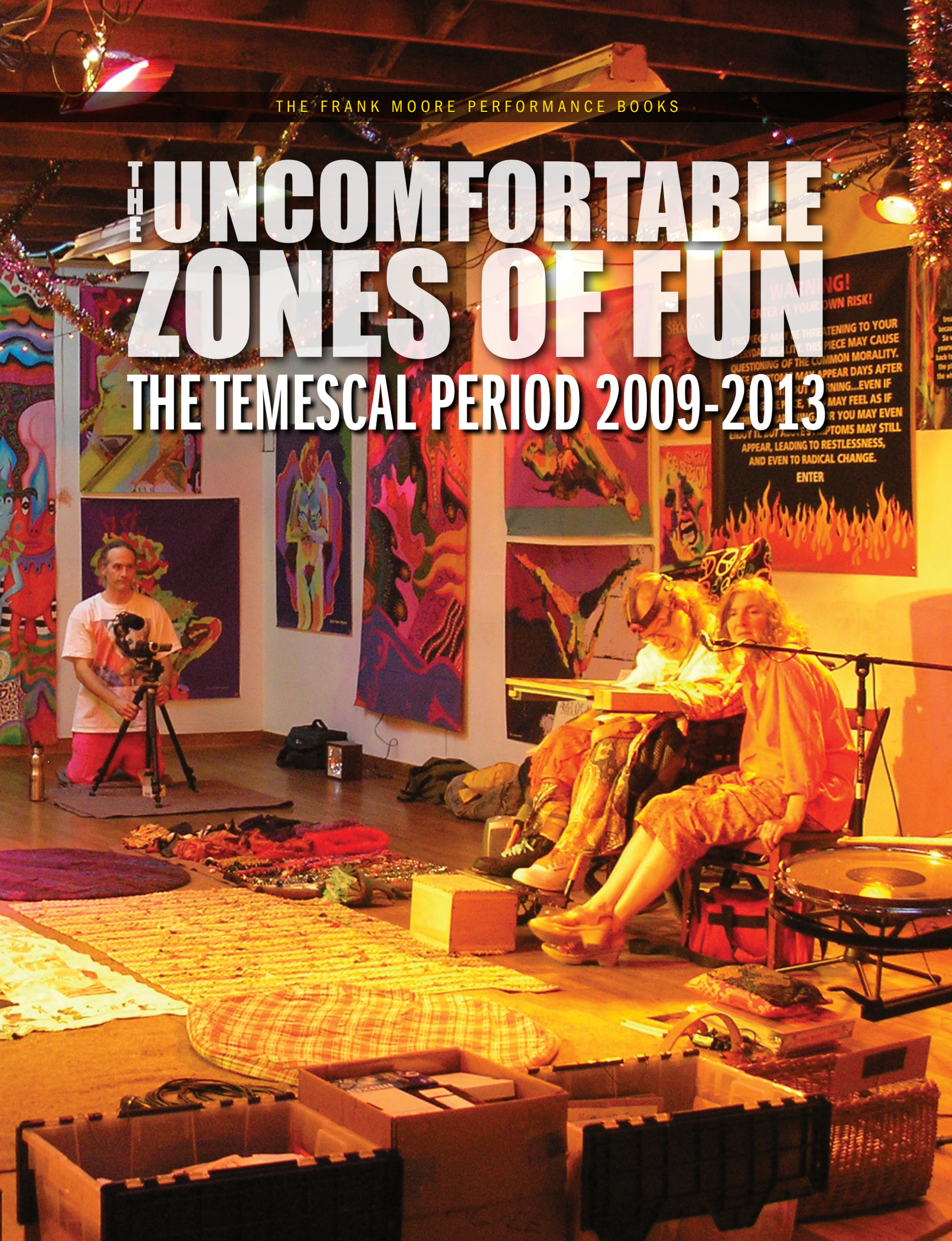
THE FRANK MOORE PERFORMANCE BOOKS

THE UNCOMFORTABLE ZONES OF FUN

THE TEMESCAL PERIOD 2009-2013



WARNING!

ENTER AT YOUR OWN RISK!

THIS PIECE MAY BE THREATENING
TO YOUR EVERYDAY REALITY.

THIS PIECE MAY CAUSE QUESTIONING
OF THE COMMON MORALITY.

THESE SYMPTOMS MAY APPEAR DAYS
AFTER THE PIECE WITHOUT WARNING…
EVEN IF DURING THE PIECE,YOU MAY FEEL
AS IF NOTHING IS HAPPENING…
OR YOU MAY EVEN ENJOY IT.
BUT ABOVE SYMPTOMS MAY STILL APPEAR, LEADING TO
RESTLESSNESS,
AND EVEN TO RADICAL CHANGE.

ENTER

TO

Leyya and the other people
at Temescal Art Center
for giving Frank a home of freedom
in which to do his work.

THE FRANK MOORE PERFORMANCE BOOKS

THE UNCOMFORTABLE ZONES OF FUN

THE TEMESCAL PERIOD 2009-2013

Other books by Frank Moore:

Art of a Shaman

Chapped Lap

Cherotic Magic Revised

Deep Conversations In The Shaman's Den, Volume I

Frankly Speaking: A Collection of Essays, Writings and Rants

How to Handle an Anthropologist:
Russell Shuttleworth, PhD interviews shaman/performance artist Frank Moore

Skin Passion

The Cherotic (r)Evolutionary Complete 1991-1999

The Uncomfortable Zones of Fun: The Temescal Period 2009-2013
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Inter-Relations
PO Box 1931
Eagle, ID 83616

"…He's wonderful and hilarious and knows exactly what it's all about and has earned my undying respect. What he's doing is impossible, and he knows it. That's good art…."

—*L.A. Weekly*

"Merging improv, erotica, entertainment, religion and ritual, Frank Moore – self-styled shaman, world-renowned disabled performance artist, and 2008 presidential candidate …."

—*East Bay Express*

Resisting "the easy and superficial descriptions… Moore's work challenges the consensus view more strongly in ways less acceptable than…angry tirades and bitter attacks on consumer culture."

—*Chicago New City*

"If performance art has a radical edge, it has to be Frank Moore."

—*Cleveland Edition*

"Transformative… (Moore) is thwarting nature in an astonishing manner, and is fusing art, ritual and religion in ways the Eurocentric world has only dim memories of. Espousing a kind of paganism without bite and aggression, Frank Moore is indeed worth watching."

—*High Performance Magazine*

"Surely wonderful and mind-goosing experience."

—*L.A. Reader*


REZNOR
BRITA

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About Frank Moore

Frank Moore was an American performance artist, shaman, teacher, poet, essayist, painter, musician, and internet/television personality who experimented in art, performance, ritual, and shamanistic teaching from the late 1960s until his death in 2013 in Berkeley, California.

Moore is perhaps most well known as one of the NEA-funded artists targeted by Jesse Helms and the GAO (General Accounting Office) in the early 1990s for doing art that was labeled "obscene". Frank Moore was featured in the 1988 cult film Mondo New York, which chronicled the leading performance artists of that period. He is well known for long (5–48 hours) ritualistic performances with audience participation, nudity, and eroticism. But he has also become well known for his influential writings on performance, art, life, and cultural subversion, for his historic influence on the San Francisco Bay Area music and performance scene, and more recently for his online performance/video archive that has been viewed by over 32 million people worldwide.

Moore coined the word, "eroplay" to describe physical play between adults released from the linear goals of sex and orgasm. He explored this, and similar concepts in performance and ritual as a way for people to connect on a deep human level with each other beyond the social and cultural expectations and limitations, and as a way to melt isolation between people.

Moore has been an underground counter-culture hero and artistic inspiration for decades. He was born with cerebral palsy, could not walk or talk, and wrote books, directed plays, directed, acted in and edited films, regularly gave poetry readings, played piano, sang in ensemble music jams, and continued to lead bands in hard core punk clubs up and down the west coast until his death. He also produced a large collection of original oil and digital paintings that have been shown across the United States and in Canada. Moore communicated using a laser-pointer and a board of letters, numbers, and commonly used words.

Performance artist Annie Sprinkle considers Moore one of her teachers, and Moore performed with a host of performance and punk figures of the underground since the 1970s like Barbara Smith, Linda Sibio, The Feederz, and Dirk Dirksen - The Pope of Punk.

Frank Moore first came to be known in the 1970s as the creator of the popular cabaret show, The Outrageous Beauty Revue. In the 1980s he became one of the United States' foremost performance artists. In 1992 he was voted Best Performance Artist by the San Francisco Bay Guardian. In the early 1990s he was targeted by Senator Jesse Helms. From 1991 to 1999 Frank Moore published and edited the acclaimed underground zine, *The Cherotic (r)Evolutionary*.

In addition to his books, *Cherotic Magic*, *Art of a Shaman*, *Chapped Lap*, *Skin Passion* and numerous other self-published pieces, Frank Moore was widely published in various art and other periodicals. In artist Pamela Kay Walker's book, *Moving Over the Edge*, Moore is one of the artists featured as having "greatly impacted me and many people through their artistic expression and their lives."

Frank Moore's award-winning video works have shown throughout the U.S. and Canada, and in 2001 Moore began producing shows for Berkeley's public access channel, Berkeley Community Media, Channel 28. His shows continue to play several times each week.

Continues next page

In 2011, Frank launched his online performance and video retrospective on Vimeo. At the same time, he created the EROART group featuring videos by eroart artists from all over the world.

Frank Moore's Web of All Possibilities, www.eroplay.com, features a growing archive of his audio, video, visual and written work, as well as the work of other artists. He founded Love Underground Visionary Revolution (LUVeR) in 1999, a webstation combining live streaming and on-demand libraries of audio and video programming, described by Moore as a "non-corporate, d.i.y., totally uncensored, noncommercial, nonprofit internet-only communal collective with 24-hour 'live' programming (by amazing people) with 'no-limits' content." LUVeR ran until 2012.

In 2006, Moore announced his candidacy for the 2008 election for President of the United States. He became a qualified write-in candidate in 25 states. His campaign was responsible for reforming the write-in candidate qualifications and procedures in many states. His platform videos are available on YouTube.



Linda Mac and Michael LaBash pose with Frank Moore's painting, "Patti Smith", hanging at BAMPFA as part of the WayBay exhibit in 2018. Photographer unknown.

Moore also hosted his regular internet show, "Frank Moore's Shaman's Den". Moore described it as a show that "will arouse, inspire, move, threaten you, not with sound bites, but with a two-hour (usually longer) feast of live streaming video. You might get an in-studio concert of bands from around the world … or poetry reading … or an in-depth conversation about politics, art, music, and LIFE with extremely dangerous people! But then you may see beautiful women naked dancing erotically. You never know, because you are in The Shaman's Den with Frank Moore." Video and audio archives of all of these Shaman's Den shows are available online.

Frank Moore performed regularly in the San Francisco Bay Area up until his death. His life and art are now being documented in a web video series called *Let Me Be Frank*.

As of September 2017, Frank Moore's work is now being archived at the Bancroft Library at the University of California, Berkeley. The collection is titled: "Frank Moore papers, approximately 1970-2013."

In April 2018, the Berkeley Art Museum and Pacific Film Archive (BAMPFA) accepted two of Frank's oil paintings into their permanent collection: Mariah (1977), and Patti Smith (1979).

In 2019, a collection of Frank Moore's work was archived at the Performistanbul Live Art Research Space in Istanbul, Turkey.

His students and the people influenced by his life/work continue his vision.



Frank Moore digging, circa 1979. Photographer unknown.

Introduction

This book is the first in a series of "performance books" planned for publication by Inter-Relations. Each volume in the series will be a scrapbook of sorts, featuring much of the available documentation for each Frank Moore performance during a specific period of time. Performance proposals, posters, email correspondence, reviews, photographs, and written pieces by Frank and others will be included.

The Temescal period is so named because of the on-going performance series Moore did at the Temescal Art Center in Oakland, California from 2009 until his death in October 2013. During his life, Frank was always on the look out for venues where he could conduct ongoing, regular performances. In the 1980s, he did an ongoing series (twice a month) for over three years at the University of California, Berkeley, which Frank described as "a lab where new modules could be born, where magical energy could be released, without pressures of money or judgement. I was back to not knowing who would show up, cast or audience. So I could not really plan anything until I got to the room and saw whom I had to work with."[1] In the early and mid-2000s, he did a couple short-lived series at U.C.B. and at a new age center in San Francisco.



The entrance to Temescal Arts Center in Oakland, California.

At Temescal Art Center, he found a long-term home for his performance work. He called these performances "experiments in experience/participation performance". Each performance was a 3-hour improv happening with the audience as the cast. Most of the Temescal performances also featured live music performed by Tomek Von Schachtmayer and Oakland hip-hop artist, Tha Archivez, but also often included audience members or other guest musicians that Frank had invited. Anyone attending one of these events witnessed a master performer at the peak of his skills. Frank could quickly assess the audience, draw them into the performance, and create an intimate space where everyone felt safe and connected in a way they were not accustomed to, but that felt "normal" and that also exposed the isolation many feel in our current culture. This is illustrated in this interaction between Frank, Linda Mac and an audience member at the end of the "Erotic Friction" performance at the Center for Sex & Culture in San Francisco in 2010:

Frank: *What do you think so far?*

Girl: *I enjoy it. It definitely … it is a quick way to get to know each other. (laughs, and other audience members laugh) Which is hard to find in this city for sure, so I appreciate it.*

Frank: *How …?*

Linda: *Talk more about that …*

[1] *Art of a Shaman*, Chapter 17, "The Art of Smallness" by Frank Moore, 1990

Girl: *I find that in everyday life people are a little unwilling to connect interpersonally, and by forcing people outside of their comfort zones … I don't know what everyone's comfort zones are … but by forcing us outside of them, you have to pretty much bare yourself, and then really know yourself, and others.*

Frank: *I don't know where the lie of "comfort zone" came from. It creates fragility.*

Girl: *I agree. I don't know either.*

Frank: *Do you have anything to ask?*

Girl: *I guess how do you decide whose participation and opinion you're interested in? Like, when you're going around the group …*

Frank: *Random. And open …*

Linda: *It's random and also who seems open…*

Frank: *But tonight, most people are open. But I think we only scratched the surface tonight.*

Linda: *Right, because you can feel that it could go a lot deeper than we've gone. You can feel that that's there.*

Frank: *(to girl) Do you feel that?*

Girl: *Yes.*

Frank: *How?*

Girl: *I think even initially walking in here, there was a certain energy that people were willing to explore themselves, and that's certainly tangible.*

Frank: *That is why I do a series.*

Linda: *That's why Frank always likes getting a series going because, like, who knows when we'll be back in San Francisco, so it feels like (gestures with both hands as if holding a compact object) it's kind of all like this. Whereas when we're doing the series in Oakland, it's like you know you're going to be back there in 4 weeks, and anybody who wants to be back can come back, so there's a more open-ended feeling of possibilities.*



The first of Frank Moore's archives being delivered to Bancroft Library, University of California, Berkeley in 2017. From left to right: Linda Mac, Steven Black (Acquisitions Team Leader) and Michael LaBash. Photo by Keith Wilson.

Also included in this book are the other various performances by Moore during this period, including the POW!POW!POW! Festival and four performances at the Center for Sex & Culture in San Francisco.

Frank had long searched for someone to write his biography but it never panned out. He had started to tackle it himself several times and had actually created a working outline that he had pieced together using several sources; an autobiography that his mother Connie had written, his life-history interviews with anthropologist, Russell Shuttleworth, and an earlier set of interviews he had done with one of his students. Corey Nicholl.

Continues next page



Frank Moore at the computer in his Berkeley home, 2012.

Initially, after he died, we thought we could pick up on this manuscript where he had left off. In preparation, we asked many of those who knew and experienced Frank, in one way or another, to write about this experience, whether as an anecdote, a description of a particularly memorable event, a reflection, a poem, or even a detailed account of all the time(s) that they had spent with him. The final section of the book contains all of these contributions that we received after Frank's death in 2013.

After a brief attempt to continue working on his manuscript, we realized that none of us were really writers, and also that Frank's own words are always the clearest and most powerful way to communicate his life and philosophy. So we made the decision to focus on other projects like this performance book series and other books of Frank's writings, the web video documentary series, Let Me Be Frank, and the 800-plus page book of the complete transcribed interviews with Russell Shuttleworth, *How to Handle an Anthropologist: Russell Shuttleworth, PhD interviews shaman /performance artist Frank Moore*.

Frank was an extremely well-documented artist. All of Frank's archives will eventually reside at the Bancroft Library, University of California, Berkeley. Our aim with this performance book series is to organize and compile the multitude of materials in the Frank Moore archives into useful chunks for the future projects of artists, historians and humans.

Linda Mac and Michael LaBash
Publishers

Frank Moore's Vimeo account was terminated!

On Wednesday August 21, 2019, Vimeo, the video hosting platform that Frank had been using since 2010, abruptly terminated Frank's account for violating their "guidelines".

Frank had over 700 videos in his account that he had been uploading on a weekly basis for over eight years. His videos received over 10,000 views each day and a total of over 33 million plays on Vimeo.com by the time of his termination.

For many years, when a video was removed, as long as a video was not "pornography", there was no problem. If someone complained about one of Frank's videos and it was removed, he would make his case to Vimeo that it was not "pornography", explain to them what he was doing and place it in the context of his work. With very few exceptions, Vimeo would apologize and reinstate the video.

Here is one example from 2012 of a typical interaction with Vimeo staff after one of Frank's videos was removed:

From Frank, October 18, 2012

Hi! It's me again! I'm assuming you have not had time yet to check my two videos [HOLLY - GESTURES and FRANK AND NINA E], both were wrongly removed for violating Vimeo's rules against pornography and explicit sexual acts. I do believe both Vimeo and I are once again victims of knowingly false flagging. This has happened several times before and you restored all of those videos once you checked them.

I think it may help if I describe the content, the context of the two videos. Both are videos of rehearsals for the live performance art series I did at and for the University of California Berkeley twice a month for over three years in the mid- eighties. At the time I was exploring what I would later call EROPLAY. EROPLAY is sensual physical play between adults. EROPLAY doesn't involve orgasms, penetration, ejaculation, etc. So the two videos which are of two people eroplaying together do not contain any explicit sexual acts. Both videos are two nude adults on a mat exploring each other with rubbing touch gently, slowly, joyfully, playfully, intimate. The camera is static, almost a full body shot. We at the most moved the camera three times on each shoot. In short, if somebody was looking for pornography or explicit acts of sex, he will be extremely disappointed!

HOLLY - GESTURES was the first time I did GESTURES which is the ritual I had just created based on the book MANWATCHING by the social anthropologist Desmond Morris. I am still doing GESTURES in my performances thirty years later!

So when should I expect my two videos which don't violate any rules to be restored?

From Frank, October 25, 2012

Hi! This is my friendly reminder that you asked for. When should I expect a reply?

From Vimeo, October 26, 2020

Hey Frank, Apologies for the delayed response. Those two videos have been restored.

Unfortunately, this issue may continue to pop up from time to time because your work comes so close to our guideline. Let us know if this happens again and we'll be happy to give the removal a second look.

Thank you for your patience.

Sincerely,
Darnell W
Director of Support

After Frank's death in 2014, we kept uploading videos to the account. If one of them was removed we resent one of Frank's emails explaining his work, and the first few times this happened, Vimeo restored the videos. Here is an example of one of Frank's emails to Vimeo:

Hi. I am upset, disappointed, and confused by your removing my video because of "pornography or sexually explicit material." Although there is nudity, warm human eroticism within the piece, I don't see any sexually explicit material in this video. But the context and intent of my work is not pornography. As you can see in my bio on my profile page, I have been doing performance art, paintings, writings, films, and other forms of art for over forty years and have acquired a very good reputation in the international art community. This is also reflected in my resume [see http://www.eroplay.com/Cave/resume.html]. My work is political, spiritual, tribal, focused on intimacy, joy, community. This is the context in which I use nudity and eroticism in my work. On VIMEO I have found a community of artists who do similar deep erotic art. In fact, last week I put on https://vimeo.com/groups/eroart [the Eroart group profile page - Ed.] an essay about the differences between what we artists do and pornography.

So I hope you put my video back up. I hope VIMEO respects art, community, and freedom. I always thought you did!

In freedom,
Frank Moore

In the last couple of years before his account was terminated there was a distinct change in this process. Frank's letters of explanation no longer held any weight. The video was just removed with fakely nice, polite exclamation points by a "Community Support Associate". The community guidelines were continually refined, almost eerily pinpointed to where Frank's work was no longer acceptable.

Below is the final interaction with Vimeo:

From Frank Moore, August 21, 2019

Hello,

I woke up this morning to find that my account of 8 years has been disabled. I did not receive any email notification about this? Is this an error?

Thank you.

From Vimeo, August 21, 20199

Hi Frank,
Thanks for reaching out about this and sorry for the confusion!

Your account was terminated for violating Vimeo's Terms of Service and Community Guidelines.

Vimeo does not allow videos that contain explicit depictions of nudity or sexual acts, nor do we allow videos that seem primarily focused on sexual stimulation.

Note that "focused on sexual stimulation" is broader than "pornographic" or "explicit" and can even include non-graphic content like fetish gratification videos or videos with overtly sexualized depictions of nudity or activity.

We are unable to restore accounts that have been terminated for this kind of violation. We wish you the best of luck in finding a hosting platform better suited to your needs
Sincerely,

Jordan T. (Vimeo Trust & Safety)
Community Support Associate



A detail of the 10′ x 20′ painted fabric backdrop by LaBash that was used at all of the Temescal performances.

Vimeo had become an incredibly valuable venue for Frank's work. During the course of the Temescal performance series people from all over the world discovered the videos of the Temescal performances. The entire, unedited video of each performance was punctually uploaded one or two days after the performance. Each month in the week before a performance Frank received emails from viewers telling him how they rushed home from work each month to watch the video, or wishing him good luck or asking when the video would be uploaded so they can arrange to be at home to watch it as soon as it was available. Frank was always amazed how people from all over the world were able to experience these performances as if they were present.

We have added many of the comments from Vimeo throughout this book.

The other casualty of Frank's account being terminated is the Vimeo group that Frank created called Nude Performance Art Dance and Video - EROART. This was one of the largest groups on Vimeo with over 14,000 members. It was part of the collateral damage of Vimeo terminating Frank's account.

By August 2020 all of the videos removed from Vimeo have been uploaded to their new home on the Internet Archive.

In freedom,
Michael LaBash and Linda Mac



Reality Playings

experiments in experience/participation performance

Saturday, February 21, 2009



BY FRANK MOORE, FEBRUARY 22, 2009:

Here is what people read on the flyers and ads for the performance:

REALITY PLAYINGS: experiments in experience/ participation performance

Frank Moore, world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and your senses of adventure and humor. Other than that, ADMISSION IS FREE! (But donations will be accepted.)

Keep this in mind when you read the below descriptions of the performance. People came because of what they read…but weren't willing to step beyond the padded boxes of comfort … at least they thought they weren't willing! A size-able crowd came … size-able for a beginning of this kind of series. Usually it takes several shows to build to where we got to last night. One of the factors of the advance nature of the series is that we did it at THE TEMESCAL ARTS CENTER at 511 48th Street, Oakland. The neighborhood has a hip, vibrant night life. People walking around, looking for fun even at midnight … which is extremely rare these days! The space itself is homey, funky … ideal for what we are doing. And it is cheap enough so that we can build over time a creative communal momentum that will expand! So last night was planting seeds with Tomek and Kene-J, etc.!

FROM VIMEO PAGE BY FRANK:

This is the very first performance in the series under different titles (REALITY PLAYINGS, and THE UNCOMFORTABLE ZONES OF FUN and now RISK FOR DEEP LOVE) which we have been doing for three years now, with a six month break for me to recover from almost dying. I just signed for the fourth year!

This was my first time seeing the space. .. Which is why there are no color gels on the lights, no audience microphones, etc etc. But both Tomek and Kene-J aka MY SON were playing music in this one! They still do!

BY DA BOYZ (ALEXI MALENKY & COREY NICHOLL)

It was so fun to be coming into a new space, and setting up for the first time there! Frank really liked the space, funky, not snooty! Really cozy. We all got right to work on setting up … some people were arriving around 7:30, a half hour early … wow! There was the feeling that the word had really gotten out about the performance, and we were to hear later that it really had … by internet, flyers, and then word of mouth … neat! Tomek was there, and then Kene-J, and as soon as they were

set up, they started playing … people were starting to come in … The music was amazing, from the very beginning, through the whole night … we said later that at many points throughout the evening, it felt like the music was a perfectly orchestrated soundtrack for what was being said, or what was happening … it created this evolving deepening tone beneath everything that seemed to match and carry it along … like it was created intentionally for those moments! Jen called it "shamanic."

Then Frank got started, talking to each person, one by one, asking how people got "sucked in" to the performance … using everything! One guy came because of an interest in shamanism, and Frank followed that … asking him more about his interest … and this became one of the themes of the night which kept coming back because it illustrated what the piece was … an exploring beyond limits, beyond safe "comfort zones"… at one point, the same guy was inclined to undress Linda and Jen when Frank asked, but only if someone else from the audience did it with him, and Frank asked him, "Would a shaman negotiate??" Then much later, in the context of talking about another woman's self-described "safe zone", Frank asked the same guy if shamans operated within safe zones, and he said a decisive "no"! It was just amazing how Frank weaved a depth of experience and introduced so many new concepts the way he does, that you could feel people taking in deeply as he actively followed everyone.

We were saying on our way home later that it did really feel like almost everyone came with a sense of what this is, what Frank is doing … … but with their own pictures of what that meant, how it would look … and Frank immediately pushed beyond those pictures! It was neat how the one dressed-up couple had read and re-read the description of the performance, and finally decided they had to come! And to hear how people talked about their experience afterward, and all the way through too … how the one guy who came because of his interest in shamanism had spent the performance flipping between a feeling of participation, and being critical of what was going on … Frank asked him which was more fun. He said it was the participation! It was neat how Linda said after the performance that the way Frank elicits everyone's responses to the performance seems to be an important part of making their experience a reality, solid, a really amazing part of the performance. It was really neat the discussions that came out at the end of the performance, the things people said … Corey said later that from the camera view, you couldn't help seeing it in the context of this being set down as a historical record, and in that context, it felt really profound what Frank is doing, and how these are historical documents of our time, how we are as people with each other … and of course an amazing document of the evolution of Frank's performance … especially in the context of all of the stories of past experiences and performances that came out in the course of the performance. Jen told us later how you had been talking about that aspect of things … that it was neat that there was so much history to draw from to talk about what was happening right there now with everyone … giving all of this an historical context, that everyone was part of something much longer and larger … and taking away the "specialness" of people's personal responses, putting everything in a much deeper context. It really felt like that feeling was absorbed into everyone there, especially those who stayed to the end …

OPPOSITE: The first Reality Playings poster by LaBash.

Inter-Relations presents

reality PLAYINGS

experiments in experience/participation performance

Frank Moore,

world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and your senses of adventure and humor. Other than that,

ADMISSION IS FREE!

(But donations will be accepted.)



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First date

FEB. 21, 2009

8pm

"...He's wonderful and hilarious and knows exactly what it's all about and has earned my undying respect. What he's doing is impossible, and he knows it. That's good art...."
– L.A. Weekly

Resisting "the easy and superficial descriptions..., Moore's work challenges the consensus view more strongly in ways less acceptable than...angry tirades and bitter attacks on consumer culture."
– Chicago New City

"If performance art has a radical edge, it has to be Frank Moore."
– Cleveland Edition

"Transformative..." Moore "is thwarting nature in an astonishing manner, and is fusing art, ritual and religion in ways the Eurocentric world has only dim memories of. Espousing a kind of paganism without bite and aggression, Frank Moore is indeed worth watching."
– High Performance Magazine

"Surely wonderful and mind-goosing experience."
– L.A. Reader

TEMESCAL ARTS CENTER

511 48th Street (at Telegraph), Oakland, CA 94609-2058

For more information

Call: 510-526-7858

email: fmoore@eroplay.com

www.eroplay.com/events.html

www.temescalartscenter.org

We were also talking later about how only three people raised their hands to "participate" in the second half of the performance, when Frank asked. But then what he had them do was to take an instrument and play music with Kene-J and Tomek!! It seemed like maybe it was more about risking, about jumping into the unknown, then it was about doing particular acts … We imagined that those folks who did not want to participate had some idea or image of what participation would mean … And of course a lot more people somehow ended up with instruments … it was a very soft moment when the shaman guy, who had not raised his hand, came over and joined the others in their little circle, playing music … It felt a lot like "gestures" in a way … in that the element of risking into the unknown and being vulnerable was the foundation of it all … being willing to do/be that, not so much being willing to do one specification vs. another …

It was really neat that Jake and his girlfriend came, and the woman from BNG who came with her boyfriend after years of Corey talking to her about Frank … The dance under the slides and the music jamming with it was beautiful, and felt like it left everyone in a trance … that familiar feeling at the end of performances … the softness on everyone's faces … a feeling of having gone somewhere together, a feeling of time having extended and melted, and things having been transformed nonlinearly … It was only the late hour that pulled the plug, since the folks who stayed were so melted into the mats, and into the talking about the performance, hearing each other's experiences, including Kene-J, Tomek, and Jen talking about her meeting Frank, which gave so much background and depth to what had just happened …

It felt really profound what the one guy said (he was maybe the first to arrive, and had stayed until the end) how for him it was the simply being with other people, spending three hours together doing this that was very meaningful. Frank added, and not in a social, casual or romantic context.

Back here, we were talking about the performance, and Jen was telling us what you guys had talked about on the way home … how Frank really didn't think anyone was going to open up … all the way through, since there were so many "comfort zones" … and then people didn't want to leave at the end! There was so much to say about the performance … we continue to talk about it today … how amazing the dance was, how small and close it was, melted … how visually neat the slides were in the almost total darkness on the bodies and the wall around Frank's chair … image blending into body … no clear dividing lines …

BY JEN (WILSON):

We got into the space and it was really great! Just felt like the perfect size with everything we needed. Alexi and I put up the murals while Corey and Mikee worked out the sound system and Linda put the swag out and mats for people to sit on. Here we were again. It's sinking deeply into me that even though this is an amazing life it is not unbelievable. Everything happens out of being together and following. It is life unfolding. It is doing what is necessary and needed. I feel very lucky to have found you, and now that I'm here I sometimes find myself looking at everything as if I can't believe I'm here and am a part of all this, so rich a life. But I'm in it, right here with you, in you all the time, and so it's not something to look at from any distance. It fills me up so completely to be here. It's a



waste to not give full attention to that, to not cherish that and dig in fully.

As we were setting up people started arriving. They were welcome to come in and sit and be a part of the setting up. Tomek and Kene-J arrived and got set up on their instruments. They started playing and the music sounded great right away. I sat down and Linda took her place beside Frank and we got started. There were a few people and more came in as Frank talked to everyone asking them how they got sucked in. It's great to pull people in like that right away and get them talking about the performance that is happening right now, because really even putting up the flyers and having people respond to them is part of the performance. Many people said they saw the flyer on-line. There was a student studying shamanism there and Frank asked him some questions about that. Jake was also there who had made Frank's new leather headband. Frank started to feel out people's boundaries. This wasn't a goal, it just happened through talking, because although everyone said they came because it was something new, something outside the box and challenging and pushing beyond, they also were saying that they didn't want to leave their comfort zones. One woman was asked if she would undress Linda and I while another audience member read Frank's poetry. She wouldn't do that. Later she said that she would rather be more acquainted with the person whom she was undressing, so Frank asked if she would undress the guy she was with. The guy didn't want to do that. The guy studying shamanism was asked if he would undress Linda and I and he said he would only do it if someone else participated. Frank asked if a shaman would negotiate. The guy said no and then agreed to do it when Frank said that we are all participating, even the people just watching. The guy reading the poems was really great. Linda and I stood there and got undressed by the shamanism student. At first it seemed like he wasn't going to go all the way and take off our pants, but Linda told him he could and he did. He also put on our costume jewelry. Linda and I sat down for the remainder of the poem and felt flecks of water on our backs. It was raining outside and some was



coming through the ceiling fan. When the poem was read, Frank asked a couple if they would undress him while his son, Kene-J, sang. They agreed and so Linda helped them and we lifted up Frank so they could pull his pants off. There were more people there and Frank was asking them how they got sucked in. Some of them had heard about the performances for years but never came until now. Others heard about the performance tonight a few times and took that as a sign they should come. Even though they all said they came to experience this, it felt like everyone had their boundaries that they weren't willing to cross.

Frank asked who wanted to participate. A few people put up their hands. He said that there were toy instruments up front for them to play while we went to the bathroom. Later Corey said that all Frank was asking was who was willing to risk. Even though many people didn't risk because they had pictures of what participating would be, the people who did just played some instruments and it was really fun. While we were in the bathroom they played on with Tomek and Kene-J, building a tribal beat. We came out and got Frank set up for the dance. He vocalized with the slides on him for a few minutes and then Linda and I crawled up on either side of him and started vocalizing as well while we worked our way up rubbing together. Everything melted together. The music, the lighting, our bodies, everyone there. We rubbed in turned on trance. No mind, just pure enjoyment. Then we went out and got everyone left in the audience to come up to Frank. They were pulled in, continuously pulled in throughout and they came, they followed.

Afterwards we talked and that's when it really felt as though people opened up. Frank and Linda talked about how the people who will only watch, who will only participate by watching, have the most difficult time and go through the most changes. Drawing on years of experience, they talked about how they never know why people leave or how the performance affects them. You could feel the value of that. One woman said that she was given an instrument to play but we didn't know who did that, it just happened out of what was going on and it pulled people in further. The talk was really great. You could feel people softening. Frank had me talk about how I met him and I told that story. Each time it reveals how I was ready to follow this, how all paths lead me to this and I was compelled to follow. Really it wasn't a choice not to follow. To do that would be a choice not to truly live.

Everyone was told that they should come again as we have another date booked for March, but some of the people who stayed were from out of town. But you never know what that could lead to. I was from out of town too. There was the gentle peace that comes after a performance and people were saying goodbye and thanking us. To see the amazement and gratitude on people's faces is amazing because this is our life, this is how we live everyday together. How can it be so incredible! But it is and so it is to be lived with the deepest respect.

Reality Playings

experiments in experience/participation performance

Saturday, March 21, 2009

BY FRANK MOORE, MARCH 22, 2009:

We are on a roll! Saturday we did the second performance of our REALITY PLAYINGS monthly series at TEMESCAL ARTS CENTER in Oakland. We are back to the core of the work … Working without a net, playing off of whoever comes, without a plan. Except for one performance for the campaign, it has been four years since I have done this level of improv playing. It feels good to be back to the core!

This one was heavy into audience participation. It also was the first performance we have done in years (except for poetry readings and campaign speeches) without any nudity or explicit eroticism. It just happened that way. But I got shit when we got home from our eighty year old neighbor church going Betty. See, Betty gives pearls, beads, and jewelry to Linda and Jen for their performance costumes when they are nude. And she just gave us a new bunch. But no nudity! I had to explain why there was not nudity and promise there will be nudity next time!

And of course the night of slipping into altered states was greased by the musical adventures of Doctor O.!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

chief1934 commented 10/4/12:
I'm with Betty. I missed the nudity and eroticism too. I still enjoyed the video.

Frank's reply, 10/4/12:
Me too! Speaking of nudity and eroticism, VIMEO just removed HOLLY - GESTURES and the first NINA E for pornography (they are opposite of pornography) and for sexually explicit material (I can not find any!).

DA BOYZ:

We were early to the space, and found that spot right in front, perfect. No one was in the space, so we opened it up, and got started loading things in! Really fun to be back in Temescal again, and setting things up. Gels on the lights this time, xmas lights adding more cozy color and warmth to the space … we were all setting up, arranging the space … really fun. Dr. O soon arrived! He got set up … We needed all the extra time! And it seemed like it wasn't long before the first person arrived … it was Ben again from ECNG (El Cerrito Natural Grocery). Neat! Then a few more people came in … Frank got started, asking people how they got there that night … and asking Ben to talk about the last performance … and asked him why he came back. We can't remember exactly what he said, but he talked about it being an "authentic experience", something along the lines of that it was a space and a context in which he and others could be fully himself and real …

Frank went around the room … what did everyone do for fun? This brought up some pain, Ben said about himself … but Frank masterfully transformed it into joy … Ben liked to eat out … Where do you eat??!"

Always looking for good places to eat out!" Ben mentioned some places on Solano that he liked, since he lives in Albany … Frank also recommended Ajanta and Cugini … pricey, but Ben could go there for his anniversary lunch! Ben laughed … Frank always knew just what to say … He used everyone's responses to create something, to weave it all together, to connect … it was really fun to watch. Charles liked to dance … Frank immediately had him dancing a short dance to the music … The woman with the short hair came to play, liked games, physical play … would she do Gestures with Frank? Sure! The girl and her guy friend … she liked going to see strange movies, like David Lynch … Frank liked them too … was the performance so far like one of those movies? She said it was … especially the music! Dr. O's music was amazing all night long, and really expanded too when he was joined with people that Frank had play with him from the "audience". The girl's friend



liked to waterski and fish for fun … you could tell he thought he might be mocked for such "mundane" passions … like that wasn't "artistic" enough or something! But no, Frank said he went fishing once with Roy Rogers and Dale Evans … and their sidekick! The guy was loving it! Frank caught something, but it was "rigged"! Then he went deep sea fishing later on, but didn't catch anything that time … hard to rig deep sea fishing! A girl came late … she had come from a flyer she saw on Monterey Ave., which Jen put up! We talked later about how it felt like everyone came to the performance with a strong sense of resonating with something they saw in the flyer, and a willingness to play, to experience … not simply to watch, however they might have been framing what that might mean for themselves … Corey said later that the amazing variety of types of people, races, genders, etc., etc. drove home the fact that people were responding to what Frank is doing on a much more essential level from the very beginning … he wasn't appealing to a certain "type" of person, he wasn't "hip", it wasn't mostly people from some kind of cultural sub-group or whatnot … it was all kinds of people responding to something they felt in themselves … a desire to connect, to go deeper, to push beyond themselves. That is what the asian girl said in her own words … And Frank asked her if she would "go all the way" … he didn't know what that meant, but would she? She said she would … she likes to go all the way, "because she can" … and it's fun! Frank said that he is like that too.

And then Frank set everyone up doing something … Charles and the waterski guy and the short haired woman would join Dr. O in the band … He would do gestures with the Asian girl, directed by the other girl in David Lynchian fashion … Ben was the audience, at first … It was really interesting to feel this shift into risking, playing, unknown … Linda read the Gestures, and the adjectives … the girl did a little bit of directing … then Frank would shift things around, and now the Asian girl was directing, and the Lynch girl was doing the gestures with Frank … Frank paired Jen and Charles to do the gestures too … the music was going along all this time, blasts of trumpet now accompanying the never ending exploring sounds of Dr. O and the other players … it was beautiful … and under the direction of the Asian girl, it got very goofy and silly, fun! Frank kept moving people around … some people chose to remove themselves … when the Gesture came up for rubbing each other's genitals, not for sexual reasons, but for body comfort, the Lynch girl quickly removed herself, and it wasn't long before she was out the door with her guy friend, who had been having a good time on the trumpet!

Gestures was really beautiful, small, exploring … it was neat that Ben's entry into it was through the departure of the girl … he was willing to risk. He and Frank rubbed each other … Charles too, he got the same Gesture read when he and Frank were paired up … The asian girl also seemed to



LEFT: Performance poster by LaBash.

relax and open up … and stayed the whole time, doing all the gestures with all of her pairings … and amazingly, not one article of clothing came off! Ironic that this was the performance that *The Berkeley Daily Planet* would not list because of Frank Moore's "detractors", because of its "adults only" nature! (See page 30) The one performance where no clothes came off!

And then Frank asked Charles to do a dance to the music of Dr. O and others from the "audience". It was an amazing dance, part of which was with Frank, which was really beautiful, intense, connected and direct … it reminded Frank and Linda of a butoh-style dance that someone had done with Frank in a performance years ago …

And then Frank asked everyone what they thought of the performance … which, as Linda was saying afterward, really felt like an important, indispensable part of the performance, the way in which the experiences of the performance became real, solidified … the performance was continuing to work through this conversation at the end … we were blown away by the things people said. What Ben said about his experience of this performance, doing the gestures … how it pushed him through his fear … how Frank followed what he said into his realizing that there really wasn't anything there to fear … He said that he kept running away and coming back internally, but externally, physically, he was there the whole time, never left. But he always came back inside, and Frank asked him if the running away got less and less. Yes. Frank said it was great to have him there again, and to come back! He could build on "regulars" … The Asian girl's experience echoed what Ben had said … but she and Frank got into a really interesting conversation about "safety zones" … she was afraid to take her coat off, although she kept wanting to, because of some strange fear of being "invaded", which she realized was something that was from inside herself, something she was "working on" … she said she heard the voices of her family talking at her also … Frank said that being vulnerable was much stronger than being rigid … and Linda said that it was a general principle of life, wasn't it? … that when one is all tight and protected, one is easier to be controlled, to be harmed … but when one is open, vulnerable, everything is more fluid. Frank and the girl talked about being a rubber ball, able to bounce back, to be flexible vs. walking on eggshells, where things are brittle and can snap. Really amazing!

The short-haired woman really appreciated the freedom she felt at the performance, that there was a lot of choice to do what she wanted to do … she talked about how it did not conform to her expectations … that she had a picture of being involved in some way, in participating, which is why she had come, but did not think it would be so much, which she liked! And experiencing Frank too was a big part of it. Charles, the dancer, spoke of the difference in coming into the space and being guided by Frank into these realities, and how that would compare to how things would feel if the audience members were left more to their own devices. It felt like what he was trying to say was that Frank's direction allowed for more to happen, for more depth … to explore more deeply in freedom and still feel safe … he was using the word "responsibility", as if people did not have to take responsibility as much with Frank guiding them the way he was … but it felt like he meant more that this performance was more about following than deciding …



Frank and Charles dance.

Frank passed the hat at one point. It was amazing that people filled the basket at the end of the night! Another amazing performance. Charles the dancer asked near the end what was the video going to be used for. It really shifted things when people ask things like that … suddenly there is introduced a lack of trust which is really palpable.

On the way home, we were talking about the performance, hoping the rain did not amount to much … that it would stop long enough to get Frank inside and get the stuff unloaded! It cooperated somewhat … We were talking about a lot of the things we wrote above … we just loved how Frank always knew what to say, always connected to people, made things feel intimate, close, small, real … he always speaks plain, opens up the limits of what people think is possible, doesn't compromise, and uses everything, especially transforming things that one would think would be hardships into positives … and often doing the unexpected!

BY JEN:

It was spitting just a little but stopped when we were getting Frank into the car. We were ready to go. It's exciting and so much fun because we never know what's going to happen at a performance. The people that are going to come don't know what to expect either, but we're in the same boat! We got to the space and unloaded everything. Then Mikee and Corey set up sound and lights while Alexi and I put up the banners. Linda and Corey worked on the swag table, I put down the mats and blankets and then Christmas lights went up which looked great. Dr. Oblivious arrived and starting playing once he set up. The space was transformed.

People started coming in. The guy from ENG who was at the first performance was the first to arrive. It's fun to have him come back. More people arrived and Frank talked to everyone asking them what they do for fun. The guy from ENG said that the question brought up pain in him but then he said that one of the things he does it go out to dinner. Frank asked him where he went

and then started talking about places to eat on Solano, telling him that he should go to Cugini's for one of the ENG anniversary dinners, and that made the guy laugh. There were some musicians there but they didn't bring their instruments, so that was going to be put on the flyer for next month. One guy said he liked to water ski and fish so Frank talked to him about fishing, telling him the story of when he fished with Roy Rogers. It really made the guy relax. Another guy said he liked to dance so Frank asked him how he would dance to the music Dr. O was playing and he did a little demo of that. Frank introduced Dr. O and talked about how he came to be one of the many musicians that plays with us. Some of the women said that they came because they liked to play and go past boundaries. They saw the flyer and were attracted by the prospect of doing this. One of the girls was full of energy and said that it's fun to challenge herself and try to find ways to get past the boundaries that she has. Frank said that they should play gestures together with another girl directing them as if they were in a David Lynch film, while Frank has some of the other people play in the band.

Gestures is a game where a slip of paper with an action is pulled out of a bag at random. An adjective is also pulled at random and the people playing have to do what it says the way it says to do it. The first gesture was to curiously show each other your belly and rub it. The girl was wearing a long dress and very quickly pulled it up and rubbed her belly, but then when she was told she had to keep doing the gesture until the next gesture was called, she just rubbed her belly without pulling up her dress again. More gestures were called but she wasn't really doing them so Frank switched the girls so the one directing was now doing gestures with him. They rubbed calves together and rubbed shoulders etc. The other girl was now directing. Then Frank said for me to play gestures with one of the guys. We rubbed thighs together and the directions from the girl were to do it acting like monkeys, and then like it was raining. It was fun to play! Then the gesture was pulled to rub each other's genitals for body comfort. The girl said she wouldn't do that and very quickly went to the bathroom, then left with her boyfriend who had been playing trumpet in the band.

Frank had the ENG guy come up and play with him. You could feel people opening up to the play and also their fear of it, but it was a cozy place, a warm environment where you felt you could open up to it without reacting to the fear. Frank kept switching partners and calling others in. At one point there were 3 couples playing, everyone risking because it was totally random what gesture would be called. Bodies were intertwined and moving together, chests rubbed, butts rubbed. It was a lot of fun and the first time I ever played gestures. At one point another woman was with Frank when the gesture to rub genitals appeared again and she refused to do it, so Frank said that she could then direct. She seemed a little disappointed about it but she stayed. Then the game ended when Frank had the guy who danced at the beginning do a dance with him while the rest of us played in the band.

When the dance was over everyone sat together on the mats and talked about how they liked it, how it felt. Frank loved dancing with the guy and said it reminded him of a Butoh dance he had done at another performance. The guy from ENG



The "Gestures" ritual.

talked about how he was running away in his mind even though his body was here doing the gestures. Frank asked if he came back in his mind, and he said that he came back several times. Frank asked if he ran less each time and he said that he did. He said that he ran out of fear and Frank asked him what he was afraid of. When he thought about it there was nothing concrete to be afraid of but he said it had something to do with feeling like he was a bad person, like he shouldn't be doing what he was doing.

One of the girls had the same experience and said that she didn't want to take off her coat because she would feel exposed if she did that. Everyone enjoyed playing together even though it had challenged them and they had gone beyond their comfort zones. Frank talked about comfort zones and how they're danger zones. In your comfort zone you are rigid and tight, not open and flexible. That rigid tightness is hard and fragile like an egg shell, but if you're open and flexible to anything then you can bounce like a rubber ball. It makes it easier to dance with things and you are more protected that way.

There was a guy who came in and shortly left when Frank said he liked rubber balls. Then he came back with a rubber ball and a notebook. Frank asked if he had seen the performance. He hadn't. He said that it was because of indecision. Frank said it took him 2 hrs plus to decide, then the next performance starts for him at 5pm and it

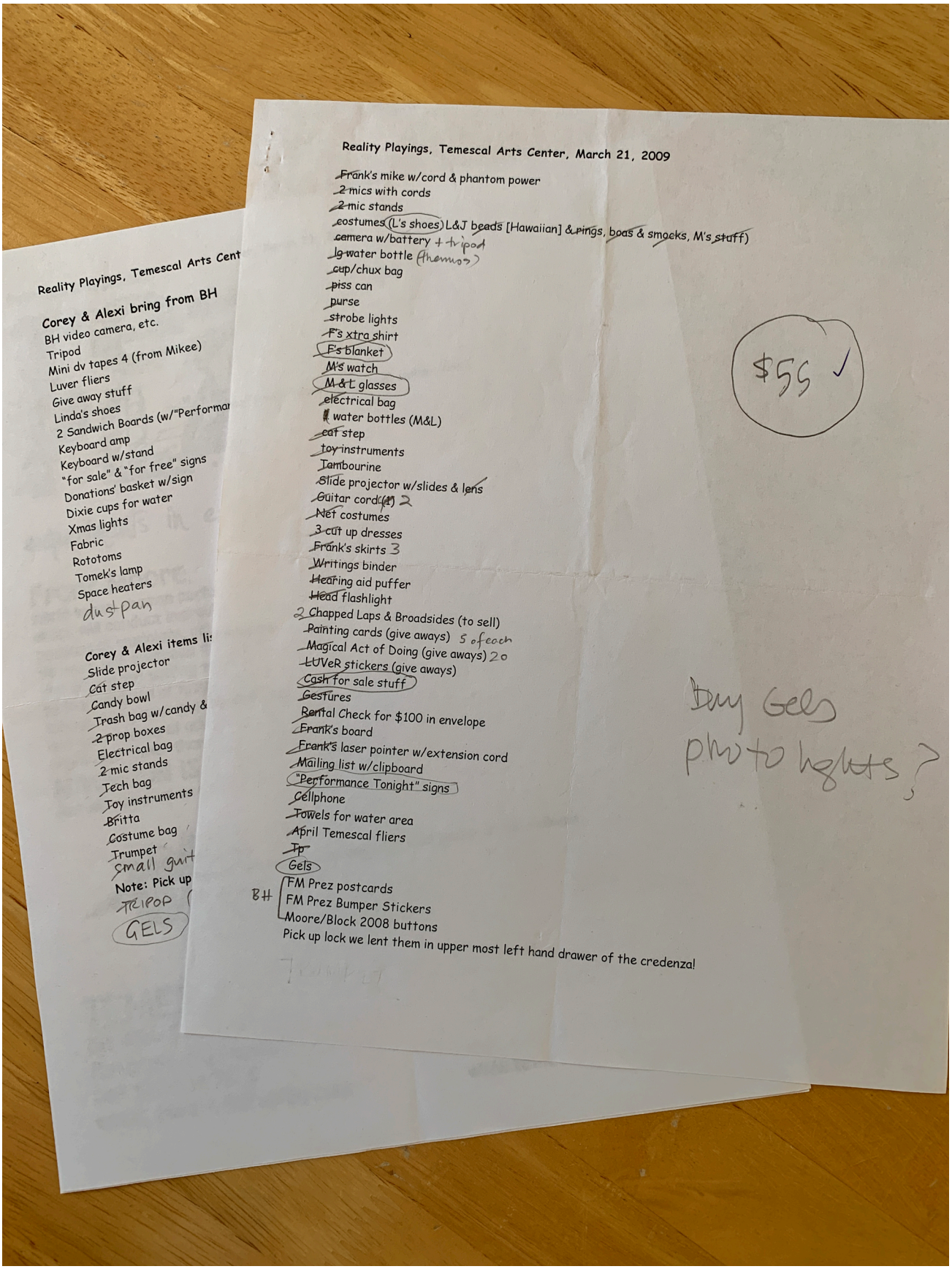
will already be in progress then. He didn't have much to say after that and then left.

Frank asked me to compare this performance to previous performances. It felt the same in that it was a comfy cave to play in, but it was different because everyone was playing together and there was not a focus that people watched. It felt like the first performance I went to in Brooklyn where everyone played together, and Frank was in the cave when a lot of that was going on. All the performances have really been different in terms of what was going on and how the audience participated. This one felt like it opened up a space for people to play with each other that is outside of comfort zones and what is deemed as 'appropriate'. It was really deep fun that went beyond taboos. Every person talked about how they liked the performance, including Dr. O. It was really fun to hear how everyone took it in.

After the performance Linda talked about how gestures always fits the situation perfectly and whatever is pulled seems to be just what is needed. It always feels like a progression into deeper play. We talked about how each person played, and how the one girl left because Frank really hit a button with her. We got everything packed up and then headed home. In the car Linda talked about how it seemed like it was one of those times where what Frank is doing is intersecting with what people are looking for, what people want.

From Frank to the e-salon,
Saturday, March 28, 2009
Subject: I'm flattered!

Corey called the Berkeley Daily Planet about the fact that they had not listed the Temescal performance in this week's issue. Under March 21st, there was no heading for Theater, as if there were no Theater events that day. Last month, they had listed us for two straight weeks, because the calendar spanned that much time. We had been listed as Theater. Corey told all this to the woman who picked up when he pushed the line for the Arts & Entertainment calendar. Her first response was maybe they just didn't get the listing … Corey said, "Oh …" and started looking for the email he had sent them, but then she asked, "What was it?" Corey told her that it was called "Reality Playings", a performance by Frank Moore … She said, "Oh … well, you know, we get a lot of complaints about Frank Moore …" They had chosen not to list the performance. Corey asked if they got complaints about simply listing Frank's performances. "Yes. It's not exactly 'family fare' … Frank does have his detractors …" Corey asked if they only listed calendar events that were "family fare"? She said, "Well no …" she said that they edit the calendar, it's not an open thing, they have the right to decide what they want and don't want to include … they don't always list everything they get, don't always list things every time … She said that "adults only" listings were less likely to be listed, and that they often recommended that people just buy an ad.



Reality Playings, Temescal Arts Cent

Corey & Alexi bring from BH
BH video camera, etc.
Tripod
Mini dv tapes 4 (from Mikee)
Luver fliers
Give away stuff
Linda's shoes
2 Sandwich Boards (w/"Performar
Keyboard amp
Keyboard w/stand
"for sale" & "for free" signs
Donations' basket w/sign
Dixie cups for water
Xmas lights
Fabric
Rototoms
Tomek's lamp
Space heaters
dustpan

Corey & Alexi items li:
Slide projector
Cat step
Candy bowl
Trash bag w/candy &
2 prop boxes
Electrical bag
2 mic stands
Tech bag
Toy instruments
Britta
Costume bag
Trumpet
small guit
Note: Pick up
TRIPOD
GELS

Reality Playings, Temescal Arts Center, March 21, 2009

Frank's mike w/cord & phantom power
2 mics with cords
2 mic stands
costumes (L's shoes) L&J beads [Hawaiian] & pings, boas & smocks, M's stuff)
camera w/battery + tripod
lg water bottle (thermos)
cup/chux bag
piss can
purse
strobe lights
F's xtra shirt
F's blanket
M's watch
M & L glasses
electrical bag
water bottles (M&L)
cat step
toy instruments
Tambourine
Slide projector w/slides & lens
Guitar cord (1) 2
Net costumes
3 cut up dresses
Frank's skirts 3
Writings binder
Hearing aid puffer
Head flashlight
2 Chapped Laps & Broadsides (to sell)
Painting cards (give aways) 5 of each
Magical Act of Doing (give aways) 20
LUVeR stickers (give aways)
Cash for sale stuff
Gestures
Rental Check for $100 in envelope
Frank's board
Frank's laser pointer w/extension cord
Mailing list w/clipboard
"Performance Tonight" signs
Cellphone
Towels for water area
April Temescal fliers
Tp
Gels

BH
FM Prez postcards
FM Prez Bumper Stickers
Moore/Block 2008 buttons

Pick up lock we lent them in upper most left hand drawer of the credenza!

$55 ✓

Buy Gels
pho to lights?

A typical prop list for one of the Temescal performances.

Reality Playings

experiments in experience/participation performance

Saturday, April 18, 2009

BY FRANK MOORE, APRIL 19, 2009:

Ah, last night's performance went to the core of the work. Starting from very little to work with… Except the beautiful space and set… And blooming into a rich expanding piece of music, dance, and liquid medium erotic reality of not being sure of anything. Starting with the sour face woman in the shadows on the bleachers. Why did she come to something which was advertised as:

"REALITY PLAYINGS: experiments in experience/ participation performance…
Frank Moore, world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and musical instruments and your senses of adventure and humor. Other than that, ADMISSION IS FREE! (But donations will be accepted.)

Such performances are designed to expose, expand, trespass boundaries… Not to define and stay within them! Ah, age-old questions! And no particular answers!

So starting with the sour face and the two dudes who weren't giving much more, I just followed the bread crumbs into the void! I had the one guy choose something in my thick book of my writings to read. He picked one of the longest, most dense pieces, "The Magical Cave Lovers" (see the book *Skin Passion* by Frank Moore). And he read it intensely, melting into it as time expanded. During the reading, I had the Asian guy undress Linda and Jen and put their beads on them (so I wouldn't get shit from Betty, our eighty year old church going neighbor this time for not having



nude bodies for her beads!) The ritual had started!

After the reading, I asked the reader to be my keyboard player for the night. He agreed! At that point Charles, the guy who did the dance with me last time, entered, carrying a horn case. I acted like he was a cast member … I gave him shit for being late, missing the woman freaking out. Playing along, Charles said that usually happened later in the performance. He unpacked his horn… some weird saxophone, whatever, and sat beside me and jammed with my vocals. He switched back and forth between his horn and singing with me… Linda and Jen danced nude, slides projected upon their bodies. The keyboardist turned out to be hot! At some point Tomek showed up with his accordion and joined in! He switched to the roto-toms, which he fell in love with. At some



point I got rid of my board to join Linda and Jen dancing, still singing with Charles until he had to leave. After the jam/dance everything had transformed. The two guys actually started talking about how the performance affected them. The keyboardist felt vulnerable in a good, new way. I showed them the warning sign that I had over the doorway of every performance for years.

WARNING!
ENTER AT YOUR OWN RISK!
THIS PIECE MAY BE THREATENING
TO YOUR EVERYDAY REALITY.
THIS PIECE MAY CAUSE QUESTIONING
OF THE COMMON MORALITY.
THESE SYMPTOMS MAY APPEAR DAYS AFTER THE PIECE
WITHOUT WARNING…EVEN IF DURING THE PIECE,
YOU MAY FEEL AS IF NOTHING IS HAPPENING…
OR YOU MAY EVEN ENJOY IT. BUT ABOVE SYMPTOMS
MAY STILL APPEAR, LEADING TO RESTLESSNESS,
AND EVEN TO RADICAL CHANGE.
ENTER

The above is the version of the sign that we have on the website.

We shifted back to the sour face woman. Corey said he started to think she might be a plant. This started us talking about my history of using plants in performances… And of people appearing to be plants when I hadn't planted them. Then I read the piece, "The Rehearsal", which I wrote for the open audition part of the night. As we read it, it became uncanny how Sour Face captured at least the beginning of the role I was auditioning for! Was she a plant? Who else was a plant? What is the nature of performance? What is the nature of reality? Pretty good night's work! And they didn't want to go!

Tomek was on his way to a music festival in Czechoslovakia. He is planning to incorporate some of my guerrilla style of performance… Such as engaging people in conversation. So the work spreads!

THE REHEARSAL

The idea I have could be called the rehearsal. You would play an uptight actress who for some reason agreed to be in a piece that is over her head, beyond her limits. This is the first rehearsal. The piece starts with her doing the PIECE with my character … so the audience thinks we are just doing a piece. But then she pulls out of her character, hitting a block. She starts questioning my motives as the director (revealing I'm the director) … "oh, this is just a trick for you to get fucked!" … "i can portray INTIMACY without taking my clothes off!" but she psychically knows what i'm saying. So you will do both of our parts of our dialog. At some point she goes back into the ritual … until she reaches another block, then the dialog continues … but it gets deeper, more expansive, more personal each time.

That is the structure of the piece. And below is the physical backbone ritual:

A DANCE RITUAL
FRANK MOORE
1/26/03

LOWER THE LIGHTS.

SQUAT IN THE CENTER OF THE ROOM, HOLDING YOURSELF
VERY TIGHTLY, ROCKING, FULLY DRESSED,
MAINTAINING BOUNDARIES, MAKING WHATEVER SOUNDS, ALL TIGHT,
ALL "SELF-CONTAINED."

WHEN YOU ARE READY … IT DOESN'T MATTER HOW LONG THIS TAKES … LET YOURSELF EXPAND INTO THE ROOM, WHILE STILL SQUATTING AND ROCKING.
RELAX.

LET YOURSELF EXPAND INTO ME WHEN YOU ARE READY …
IT DOESN'T MATTER HOW LONG THIS TAKES … AND TAKE ME INTO YOU WHEN YOU ARE READY … IT DOESN'T MATTER HOW LONG THIS TAKES … ALL THE

WHILE SQUATTING AND ROCKING.

WHEN YOU ARE READY, MOVE AROUND THE ROOM, MAKING DEEP SOUNDS WITHIN A RELAXED FREEDOM. SLOWLY REMOVE YOUR CLOTHES … WHEN YOU ARE READY … IT DOESN'T MATTER HOW LONG THIS TAKES. LET YOURSELF EXPAND OUTSIDE OF THE STUDIO, TAKING EVERYTHING INTO YOU.

WHEN YOU ARE READY … IT DOESN'T MATTER HOW LONG THIS TAKES … DANCE WITH ME, DRAWING EVERYTHING IN THE ROOM INTO THE RAPTURE STATE OF OUR COMBINE BEING, MAKING DEEP SOUNDS WITHIN A RELAXED FREEDOM.

WHEN YOU ARE READY … IT DOESN'T MATTER HOW LONG THIS TAKES … SIT ON ME AND ROCK/RUB OUR COMBINED BEING INTO A RAPTURE STATE, MAKING DEEP SOUNDS WITHIN A RELAXED FREEDOM. REMAIN IN THIS STATE.

BY JEN:

Was really excited about the performance. Not knowing what's going to happen is fun! DA BOYZ had put a lunch plate together for me so I ate that and got changed and then came down to the ph. We got Frank in the car and were on our way. Had a thought that maybe Erika would show up but then I didn't think so. She must have been thinking about it because we all had the same feeling.

We got to the space and set up which is always fun, putting up lights and banners, setting up the sound and the swag table. Pretty soon a girl showed up and was hanging around by the door. Frank told her to come on in. When we got started she sat down on the mats in front of Frank and he asked her how she found out about this. She told him she saw a flyer. He asked what attracted her to it. She said she's into performance art like dancing, singing, theater etc. She was starting to look suspicious and uncomfortable. She asked if she was the only audience there and if this was a performance or an open audition. Frank said that if she came for the performance, then it's a performance. When Frank asked her what she did she really got uncomfortable and started asking about the video camera. Frank said she could leave anytime, but she stayed. She asked about audience participation and when Frank asked her what she felt about that, she said she thought there should be clear boundaries about that. Then another man walked in and sat down. She asked him if he was a part of this and he said no. Then Frank said now he is! When Frank started asking him how he heard about this, the girl took the opportunity to run out the door. The performance got off to a very intense start with her!

The guy said he saw a flyer and was involved a long time ago with someone who was associated with eroplay. He said he wanted to see if this was still going on, and if he was still here too. He gave some



Performance poster by LaBash.

cryptic answers to Frank's questions. When Frank asked what he expected, he said why expect anything when this is what he's experiencing right now. Frank said exactly. Frank had him come up and read anything he wanted out of Frank's binder of writings. He chose to read a long story about the magic life of the cave mother. It deepened everything right away, bringing all into a trance.

Another man came in who had found out about this from a flyer as well. Neat to hear how well the flyers work! It seems to be the most effective marketing, getting people directly at street level. He had seen something in People's Park long ago that was like this. Suddenly Charles showed up who had danced with Frank in the last performance. He brought his instrument! He sat down and started putting it together, some kind of tenor sax, while Frank talked to him about missing the girl who freaked out, saying that's why it's important to be here on time. He said he was moving today and had a few things to do before coming, but he couldn't believe someone had already freaked! He said usually that happens later!

Frank asked Charles to jam with him as the second man who came in undressed Linda and me, and put our costumes on. This time we wore Betty's Hawaiian jewelry. The guy was creative, taking our tops off down our bodies, untying all the little ties on my shirt, tying the boas around our waists. It was really cute. Then we danced together as Charles and Frank jammed on. The first guy who had come played keyboards, and the other guy and a woman who had come in were told they could play whatever they wanted. Linda and I moved together, caressing and vocalizing and writhing. Sometimes it tickled! Felt soft and flowing, going with the music, going with each other, 4 arms and legs, bodies moving in harmony. We could hear the door opening and closing. At one point I looked and saw Tomek had come!

Then Linda and I danced with Frank, merging, melting. The music was building and the feeling was deep and intense, everything pumping and flowing out out out. Very expansive. And our skin melting in, soft, small, intimate, going in deeper and deeper. Pushing through any resistance, ploughing on, soft strength. The rhythm of life, relentless, eternal. We were entranced and it was as if the story of the cave mother was coming to life.

After the dance we all talked about what we experienced. The man who undressed us said that it was great Frank getting a lap dance from two lovely ladies. Frank said mmmm, that was the easy part. Tomek loved the roto-toms and said he found a new way of expression with them. Said he must get a set. Linda said it was as if we had been pushing and pushing all night, pushing through whatever, like the girl who first came in. Pushing through boundaries, and how everything opened up as we pushed on. The boyz said it was really intense from the get go and really trance inducing. Mikee said that too, and that the music was great, and he shot a whole roll of film! The first guy who arrived answered Frank's question "was it satisfying?" with a no, but later he said that he had felt centered and balanced when he

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

From Reminiscent83, 10/23/12:
This is an extremely hot movie, absolutely !! The ladies are gorgeous, very naked and so sexy … One beauty sitting on your lap, one beauty on her knees in front of you … I can only imagine what she is doing with her tongue … wow this is amazing …

Frank's reply 10/23/12:
I think you can imagine!



got here and as the performance continued he started to feel unsettled. Now he felt like his world was kind of scattered. Frank told him about the warning sign that he used to hang on the door of performances telling people that this is an effect of the performance, their reality will be shifted and it could take a while for this to happen.

Then Frank had Linda read what he wrote last night for the audition. The main body of the audition piece was something he had written for Erika years ago. It started with someone rolled in a tight ball and then slowly expanding into the space, eventually incorporating Frank into their space and then finally shedding their clothes and dancing with Frank. But the first part really blew us all away, because it had the person pulling out of character and exposing Frank as the director, asking him suspicious questions about what he was doing. They were to set their boundaries for what they would and wouldn't do in this audition piece. It was just like the first girl who was here! She was playing the part exactly the way Frank wrote it. Was she a plant?

It was a great night! Frank said maybe one of the best performances he's done! Something so intense and powerful came out of seemingly nothing. We didn't even know if anyone would show up. We had no idea who would play music or what would happen. The girl at the beginning started the night off with heavy resistance, but we pushed on and everything opened like having Charles and then Tomek show up. The band was amazing! The dance opened up everything, echoing the story that was read, bringing everything in. We were blown away.

BY DA BOYZ:

It was really fun to be doing these monthly performances! The caravan to the space, and setting up, everything was fun. What a great space! And then the performance was starting … a girl was already there, hanging back in the shadows …



Frank asked her to come on in and sit down, closer, and the performance had begun! She looked very disturbed by what was going on … she was very closed off, very tight. The look on her face was like something very wrong was going on here … Frank started asking her about herself … how did she hear about the performance. She had seen a flyer … And what attracted her to it? She said that she was into performance art … What kind? She said something like that she was into singing and dancing … And then she asked him why he was asking her questions? Was this a performance, an audition? Frank said it was both actually, but if she was there for the performance, then it was the performance. She asked if it was being videotaped …? Linda said yes … She said something about being uncomfortable with that, and Frank told her that she could leave anytime she wanted to. But she didn't leave. Frank also told her that this was an audience participation performance, that talking to her was part of it … She looked very suspicious of what was going on, mistrustful … it was very very intense! She had asked if she was the only audience person there. Frank said yes, so far! Then an older guy walked in and sat down … The girl turned to him and asked him if he was part of "this project"? Frank said, "He is now!" It was an amazingly intense interaction with her … it was almost like it was scripted, almost like she was a plant …

But when Frank started talking to the guy, she got up, grabbed her stuff and walked right out!

But Frank ploughed and pushed on! After talking to the new guy for a little bit, Frank asked him to come up and read one of Frank's poems … he would pick it himself …he happened to pick "The Magical Cave Lovers" poem, which just deepened everything … another guy came in at that point and sat down … and listened to the long poem that just carried you into

another reality, another time, place, dimension … When we all came out the other side, Charles soon arrived, and started setting up his bass clarinet, and Frank did a little market research, finding out where both the first two guys had seen the flyers? The Asian guy had seen the flyers we put up at Ashby and San Pablo, a new spot we had tried! Very cool! The other guy who read the poem had seen them at the Ashby BART, which was a routine stop on our postering run. It was great to hear. Corey said later that he had a feeling that just by picking a few new spots to flyer, it would attract people … new eyes! Both of the two new guys had heard of Frank for years …

After telling Charles about the freak out he had missed (Charles saying, "Already! That usually happens later!"), Frank had Charles join him in a jam, and the writer would play keyboards, and the Asian guy would undress Linda and Jen and put their "costumes" on … Betty would get to see her new jewelry! Charles sat next to Frank, jamming with his bass clarinet and voice … the music was amazing, beautiful, deep … it felt like each new thing that happened drew the feeling deeper, and you fell deeper into a trance … People kept coming into the space, and leaving again … and then Tomek arrived, got his accordion set up, and joined the music, which was incredible, just kept transforming, evolving … Linda and Jen dancing together in the strobes and slides was so beautiful, made everything much smaller, and expansive at the same time, connected a lot … and then when Frank, Linda and Jen all danced together, it went ever deeper, smaller, erotic, aroused and you felt everything connected with the poem of the magical cave lovers … everything carried the trance deeper and deeper … transforming everything …

And then we were talking about it … Charles had needed to leave near the end … Mikee said that he was singing out the door that he "had to go, had to be somewhere …!" The two other guys did not have a lot to say, but you could feel that the older man who had played the keyboards was very affected by it, but maybe did not have the words … he stayed almost until the end of our time there, helping us break down the set, etc., had popcorn … It was neat to talk about it, and we talked a lot about the girl at the beginning, how amazing her freak out was, how intense … Corey said that he had thought perhaps she was a plant … And then Frank read the piece he had written for those who would come for the audition … And she literally had played the first segment of his piece to the hilt! Linda said she overplayed it! It was amazing that by continuing to push through, not stopping, as Linda said, it felt almost like the persistence brought in the other people, one by one, to deepen everything … These monthly performances are so much fun! Frank said at one point, "This is working!"

We broke everything down, cleaned up, devoured popcorn, kept talking about the performance … Everything was very smooth …

Soon the LUVeR mobile was heading back home … we finished up the close down of the space, and were soon driving home too, talking about how amazing the performance was, how hungry we were! … how it was neat to hear where people had seen the flyers and decided to come …

Soon we were back here, unloading, talking about how there was no Erika! We had all thought about the possibility at some point … and why not? Why wouldn't she be thinking about coming, if she was wanting to make amends, come back, etc.?? Maybe she sent the mistrustful girl!

LUVeR @ the People's Park 40th Anniversary

People's Park, Berkeley, California
Sunday, April 26, 2009

BY FRANK MOORE, APRIL 29, 2009:

On Sunday we started LUVeR's summer of festivals by having a "cave " (table) at the 40th Anniversary of People's Park. Basically it was nonstop amazing six hours of relating with people! It really was an overwhelming tide of feedback of how what we are doing has a profound effect on so many people. Really it's now a blur … Not really … But so dense and intense! Reading the poem on the main stage for the large crowd, backed by Shelley Doty and her band, felt like a breather from the human stream! Thank God I have Da Boyz and Jen to write more detailed reports of what went on. So read on!

BY DA BOYZ:

Soon we were off, stopping at the PH to pick up the boombox and the last two totes, and off we went! We were pulling up to People's Park not too long after 8am. It was just us and the People's Park regulars, watching us set up. We started unloading, and Jen went down to Peet's to get our coffees … mochas all around! The first thing that happened, almost as soon as we started setting stuff down at the spot, was a big smear of dog shit on our plastic that we had put down to protect the stuff from the wet grass! We discovered landmines of dog shit everywhere! We moved operations over a ways, and covered the poop anytime we found a pocket with plastic and rocks!

Then we got started setting up the booth. Always fun. This was the first time with the backdrops, so it was a learning curve to figure out the best way to do it. Now we know for next time exactly how we'll do it. But in any case, it just looked beautiful with Mikee's colorful erotic flowing backdrop and panels … created a really neat feeling in the booth … we called it a cave! Especially when it got so cold!

And then it was noon, and people were already coming to the booth to check it out … There was the guy who knew Frank and Linda from the Mabuhay days, and who noticed when the flyers went up for performances, and how quickly they got torn down, especially on Shattuck Ave. A guy wearing a 911-truth t-shirt came by and ended up giving LUVeR 2 of his CDs! He, like a lot of other people throughout the day, really seemed to appreciate what LUVeR did in being such an open channel … People were really enjoying the booth, and really enjoying looking through and selecting the sample CDs that were out for free from bands that play on LUVeR. Every one of the CDs amazing! It was really fun to watch people selecting just the right thing for what they liked … and often asking us to tell them more about the CDs …

In comparison to what it was like the rest of the day, it was kind of mellow the first couple hours, but when Frank, Linda and Mikee arrived, it really got going! How can we remember everything that happened! Frank could barely get a sip of water in between talking with the waves and waves of people who came by the booth … amazing interactions, and possibilities opening up … It was amazing how many people watch Frank's shows on BTV, and we talked later about how incredible it was to hear, when Frank asked them what they thought, how they really saw what Frank is doing, how he is opening up possibilities, pushing the boundaries, altering



The LUVeR booth.

reality … using these very phrases! And a lot of folks remembered the presidential campaign too, which had made a stop at the park the year before. They loved that Frank had run, one guy said he wanted Frank to run again, and said that he would vote for him! Later, the black woman who had read Frank's platform the year before, cover to cover, totally engrossed, not saying a word at the end, but just giving Frank an intense look of approval and appreciation … came up to the table, and it was the first time we actually heard her voice, big and loud telling Frank how much she loved what he did, and checking in again now with LUVeR!

Before too long, it was coming up upon Frank's turn at the mic onstage … Jen and Alexi manned the booth while Corey went down to video Frank. Frank got Shelley and her band to back him up while he read "That Goddamn Weed of Life", just the most perfect poem to capture what People's Park was all about, and it felt like everyone really got it deeply. There were murmurs and shouts of recognition throughout the poem. Shelley tore it up on guitar backing Frank! We found out later that she had asked Frank if he wanted her accompaniment to be "clean" or "dirty". "Dirty", of course! She knew the answer already!

Wavy Gravy intro'd Frank, was doing most of the MC-ing throughout the day. After the poem ended, Corey heard a guy telling his friends in the crowd about seeing a performance, with strobe lights, Frank, nude bodies, etc., on BTV … pointing out that it was the same guy!

Frank was stopped several times just getting back to the booth by people who loved his poem, shaking his hand … a poet told him that it was amazing, but no one really applauded. Frank said that was ok, he didn't like applause! There were tons of

Shaman's Den interview possibilities that came out of the day, out of Frank just talking with all the folks who came up to the booth. It was so much fun …

When Frank, Linda, Mikee and Jen went down to Peet's to go to the bathroom and get a coffee, who should walk up but Wavy Gravy, going on and on about the beauty of Mikee's backdrops, wondering, "Who did those???" We told him … He also needed his fish on the end of a harness repaired. He turned to Alexi! He had his intuition, obviously! Alexi fixed up the fish harness with some gorilla tape, and then who else should walk up but Country Joe MacDonald, and he and Wavy bantered about a movie that Wavy was recommending … it was hilarious!! And Corey got it all on video! Wavy left what we called his turd instrument, because it seemed to have a turd in place of a bridge for its one string. He later pointed out that it was a real meteorite … he said, "A turd from outer space."

When he came to get it, Frank hit him up, yet again, to be a guest on the Shaman's Den. He said that Mrs. Gravy did not approve … she said she didn't think it was a good idea for someone running a children's camp, to be on a show where Frank's weenie was hanging out! Frank and Linda explained to him that on the Shaman's Den interview show it would be Frank and Wavy just talking. Hearing that, he was open to the idea, and said that they should talk about it. It was just the weenie hanging out, or "tits to the wind" that made it a problem! Wow!!

There were so many amazing interactions … near the end of the day, an artist from Vancouver stopped by the booth, and she and Frank ended up talking deeply about art and the function of art and the artist … she brought over her black & white, psychedelic, liquid dreamlike comics, a lot like Mikee's art in the way that you could see so much in each page, get lost in her drawings … Linda said later that you could see from what the comics were talking about, that she was on the same page with Frank … at one point she cried and looked deeply into Frank's eyes. It was after Linda had given her the flyer for the Temescal performance, and also after she had started reading "The Magical Act of Doing" … She did a trade with Frank for his *Chapped Lap* book of poems … she gave a copy of her comic, signed … We also got a few of her painting postcards, which are beautiful … She couldn't set up a Shaman's Den with Frank because she was traveling, so Frank did the interview right there.

We were blown away by the day … Another couple bought *Chapped Lap* after seeing Frank's poem about Connie. They have a daughter named Connie … something struck the guy about the line, "a black sheep, raising black sheep" …

Kay came by, a veteran of jams and performances, and checked in again with Frank …

There was so much, and it was only slowing down a little at the point when the event was officially over, and we were ready to start breaking things down, and Frank, Linda and Mikee were on their way home …

While we broke down, people kept coming up to the booth, wanting to know about LUVeR. We were handing out flyers right and left!

BY JEN:

Found a good place to open the canopy and then we went to work putting it up. Once that was done we put the back drop up. This was new and we had to figure out how to do it. We didn't want it to hit ground. Clips and ropes were rigged up

and we eventually got it.

We put up the other panels back to back on the sides. Talked about how we could make it better next time using sturdier clips and some weights so that the bottom stays down. They looked great though. Really vibrant, creating a cozy space that really caught your attention. We started decorating. Table cloths, peace flags and bows were put up. We got all the flyers, buttons and cds out. Alexi put up the t-shirts. Went to the bathroom at one point and when I saw the booth on my way back it looked amazing. Then I went to Bongo Burger and got us all breakfast. Tasty stuff. The boyz had omelets with sausage and I had scrambled eggs with bacon.

We sat and Corey was shooting video. People came up to the booth here and there. We told them about LUVeR, gave them flyers etc. A guy came up who said he knew Frank from the Mabuhay days, and he was glad to see us there. A girl came up and wanted to take one of the cds but didn't know what the music was like so the boyz described it to her and she picked one that sounded good. It was fun. We got the call from you that you were on your way. After a while I could feel that you were near and when I looked around I saw you coming down the sidewalk.

You got cozy in the booth and people started coming up more frequently. Frank worked his magic and asked some of them what they did. It was amazing the people that came up to the booth and said they saw Frank's tv show and what they thought of it. Really incredible how they could see what Frank does. One guy said that it was disturbing in a good way, in the way that made people go outside of the norm and think about things that weren't in the box of what is considered normal. They all loved the show. I can't remember what everyone said, but it was really great to see how many people responded to what Frank is doing. How they could all see the value of LUVeR, and just everything as being something different than what is out there in the mainstream channels. Doing it for love rather than for money. So many people came up and could see that, responded to that, wanted that. Frank is amazing. What he does is amazing. I have always felt that. It's what sucked me in to you.



Frank Moore with Linda Mac reads his poem, "That Goddamn Weed of Life", with Shelley Doty (on guitar).

Frank went on stage to read his poem about the goddamn weed of life. It silenced the crowd. You could feel how much it touched the spirit of that park and the people that were there today. When you guys came back and talked about how people came up to Frank and told him how much they liked it you could feel how much more important that was than applause. When you got back to the booth it was again a constant flow of people coming up and Frank pulling them in, asking them what they did, getting possible guests for the Shaman's Den, connecting. It was a great fun day.

Reality Playings

experiments in experience/participation performance

Saturday, May 16, 2009

BY FRANK MOORE, MAY 17, 2009:

As Sidney said, the performance last night went beyond the normal boxes of "GOOD," "BETTER," "THE BEST," going into the direct experiencing of reality … which is my definition of shamanism. We met Sidney at the Claremont Retirement Community years ago. She excitedly supported my run for the Presidency. Now she brought her grown-up daughter Susan to this performance to participate fully! It was that kind of a night! Starting with losing my bassist from New York City. He showed up early and went for a bite to eat … and did not come back. We found out afterwards he came down with a violent case of food poisoning and had to go to the emergency room. Ironically the rest of his band came down with the flu the week before and flew back home!

OK, Central Casting can stop sending uptight actresses! For the second time in a row, the performance started with me dealing with a sour faced actress. But it quickly became a musical exploration of the spiritual and philosophical core through playing, with a healthy dose of pure fun. A lot of the music base was provided by the hip hop artist with too many names … So I just call him SON! Others in the cast: the philosophical author, the environment designer, the performance student, and the guy who saw my campaign speech at Il Corral in Los Angeles, but missed my jam. Read on to find out what happened!

FROM VIMEO PAGE BY FRANK:

All that we here can see in this one is how young we look! This was a year before I almost died, spending six weeks in the ICU. That aged all of us!

BY DA BOYZ:

So we hustled our asses to the space, got unloaded in no time, and parked. And then you guys were already there. It was really fun setting up, as always … it felt like we were getting into a groove. The new gels were really nice … The bassist, Matt, showed up a little bit before you guys arrived. He said he would be back … we were just setting up … he had gotten there early, and had some pizza and a beer, he said … He would be back. But then he never came back … because of the way he seemed shocked by the space, by Frank, we imagined that it all must have not met his expectations, and he bailed! But when we got back, we heard that there was an email from him, that he had gotten food poisoning, ended up in the ER, and was heading back to New York! He kept thanking Frank … whoa!!

As we were finishing set-up, a woman arrived, slowly, cautiously making her way in … it turned out it was another actress starting off the performance! Frank started talking with her … she was an actress who had performed a lot of her own pieces … Frank suggested that they could do an improv together … he also had her read the "rehearsal", which had been written for any actresses that might have shown up to the last performance for the audition part of it. She could hardly make it through it …



Sidney and her daughter, Susan, interacting with Frank.

she seemed to get very uncomfortable, and said it wasn't for her (even though Frank hadn't actually asked her to do it) … and before too long, she had moved off of the mats to a dark corner of the space, watching … But more people had arrived, and Frank started talking to them one by one … The writer/philosopher who had written a book comparing Jesus and Lao Tzu … the young San Francisco transplant to Berkeley, who was into experimental performance … the guy who created environments with gardens and stonework … We heard how Jesus and Lao Tzu shared many of the same ideas, and Frank talked about how there is a core message that most of the spiritual "superstars" have in common … And the environment guy, Chuck, said it was what Aldous Huxley called "The Perennial Philosophy" …

Frank talked with the young performance artist … he asked him to do an improvisation with Frank … he didn't seem to get that Frank wanted him to come up with something … that Frank was handing it over to him to create something … when it was put on to him, he didn't seem to be able to jump in … he suggested that they could play music … and Frank gestured to all the "audience" members … there are his musicians! There was a lull … a lackluster quality … we wondered what could come out of this … But, there was Frank, just pushing … We talked about it later, how there are always these moments, and sometimes lots of them, where others in the same position might give up on it, think that it wasn't going to work out … But Frank always ploughed ahead … used everything! Right out of this moment, Frank had the philosopher sit next to him and read his "credit card morality", which was just the absolute perfect thing for this writer of philosophical subjects! Somewhere in there, Sidney and her daughter

Susan arrived, sitting off to the side at first and then closer to Frank in chairs that Mikee and Alexi brought for them. Wow! It was really neat to see Sidney there! Everything seemed to shift And it was really neat to hear the philosopher make commentary on Frank's piece right after he finished it. Frank had asked him to do that! He really did seem to get what Frank was saying. And Chuck said too that it was an exploration of themes that most of us here probably recognize, that we are all seeking alternatives to, these days …

Then Sidney talked about a book she had been reading, about the origination of money … and how money, at the beginning, was tied up with sexual exchange … women received money for sex … and they could use the money to become more independent, to start their own businesses … Fascinating! It was really neat to hear Sidney talk, and then later, Frank had Susan talk about Sidney, and their relationship …



Corey Nicholl at the video camera … the camera was always running and out in the open.

… Everything deepened … Susan talked about Sidney's "randomness", which they give psychiatric terms for, but Frank said he calls it "nonlinear", and Sidney said some people have said, "non sequitur" … it was really neat to hear Sidney talk about everything. It was intense how much Erika had meant to her and the others at the Claremont, and how totally she has let so many people down.

So then, Frank had Sidney and Susan undress Linda and Jen and put on their "costumes", so that he didn't get into shit with our neighbor Betty!! Who is counting on Frank to get Linda wearing her jewelry! They both jumped at the chance, and soon the clothes were off, and Jen, Linda, Sidney and Susan were all dancing around … Oh yeah, that's because, meanwhile, Kene-J, a.k.a. "Son", as Frank called him, had arrived! And Frank put "son" right to work! Kene-J got right into playing on the keyboard, laying down beats, getting everything rocking and rolling. And then doing his own songs while Jen and Linda put costumes on Sidney and Susan. It was really fun, the energy totally transformed, opened, lightened. Meanwhile, the young performance artist, and the philosopher took off! Frank had earlier asked the performance artist what he was looking for in acting, performing. … he had said he wanted to lose himself in a character, in a performance, or in a dance or music … Frank kept coming back to him, asking him if he had lost himself yet?? At one point, he said he had somewhat lost himself at the end of one of the music jams … but then he took off! Right when things were really deepening …

Then Frank was going around and talking with everyone about their experience of the night thus far … Susan said something really neat in response to a question from Frank: how come she and Sidney

risked the way they did? Susan said she is around her son, 15, and nephew, 23, a lot, and for them the most important things are things that are "awesome" … "awwwweeesome!" And if things are "sweet". "Sweeeet!" And it is important to always be "chill". So she is taking a lot to heart from them …

And still it was not over … a young guy came in very close to the end … his name is Joe, and he had actually seen Frank perform down in L.A. at Il Corral during the presidential campaign. He had missed the jam, but had seen Frank's speech. He had seen a flyer on University Ave., and was sorry he was so late!

It was really neat to hear how many people came to the performance from seeing flyers around town. It was the first time that we could remember getting so much feedback, so consistently, about how well the flyers work! Just another level of how amazing these performances are!

So Joe came in and sat down … and soon Frank asked him, "What is under your ass??" He had grabbed the bag of Gestures, and used it as a pillow! It was his fate! Frank had him go up to each person in the room, pull out a gesture, read it and then do that gesture with the person. He was totally game, with complete innocence … people laughed because it was so random! And he wondered aloud if he was the butt of a big joke … what had happened before he got there??? Frank told everyone not to tell! ButJoe didn't really care … he just kept going, with an openness and a passion for it! It was really neat. And he went up to Mikee first! Next thing you know, he is rubbing asses with Sidney! So much fun … Later, he said he didn't want to leave … He was the last one to leave.

It was really neat what everyone said at the end, especially Chuck. He really encapsulated a lot of what had happened during the performance when he talked about how people come in with expectations, including himself, even if he thinks he isn't … he still was! And the process one goes through in letting those expectations go, and just melting into the experience … the randomness! Sidney and Susan were going to get together with Frank … Frank asked Kene-J why he kept coming back to these performances, and he said because his "normal" is "the unexpected". He said he lives for that! Amazing …

We were talking about all this afterward, breaking down the set, and driving home … There was so much about the performance, and this series in general, which is so amazing, so deep … It was neat to hear Linda talk about how someone could write a treatise about what Frank does, and how it relates to how to approach life in general … he perseveres, he keeps grinding away where others might give up, or assume, or judge things to have failed … Frank just keeps going … and this is what happens …

After all the loading in at both houses, giving Kittee a walk, putting stuff away … we got the pizzas heating up, tossed the salad, and put on BTV, watching Annie's Herstory of Porn! Ahh, BTV! This is what they were trying to get rid of … imagine how many people were enjoying this show right then!

We were crashing … we got up to clean up, and then sat down again afterward to do our teeth and watch Michael Peppe on Best of FMUP … a great interview! This is what people would be losing. Criminal.

BY JEN:

After loading up, we were all set. It was a hot day. We got Frank into the car and headed to the space, with a quick return home to grab the tapes. When we got to

the space the boyz had already unloaded so we got to work setting things up, putting up gels on the lights, backdrops, swag table, sound system, costumes, etc. We never know what's going to happen so we're prepared for anything. Fun!

The first woman came in and hung back until Frank called her closer. She said she was an actress who did improv. She agreed to do an improv with Frank. Then Frank had her read the rehearsal that he had written for the second performance in this series, using another piece that he had written years ago as the backbone. She read it but you could feel resistance. Afterwards she said that she didn't think she could do that piece with him. Just then a man came in and sat down. Frank asked him what he did. He was a writer and a philosopher. He talked about the book he had written comparing Jesus with Lao Tzu. He described the similarities between the two. Frank said that all the spiritual superstars had the same core message.

More people started coming into the space. Another guy who was an improv actor, someone who was an environment creator, and then Sidney and her daughter Susan. Frank talked to everyone. The improv actor said that he was looking for experiences where he can lose himself. He agreed to do an improv with Frank, but when he was called to start, he just suggested everyone play music, so Frank went with that and got the mic on to vocalize. Frank also asked the philosopher to come up and read Credit Card Karma from Frank's book of writings. It was perfect! The actress who had been hanging out on the fringe left. We all jammed while the philosopher read about how plastic people have become, always keeping their distance from real interaction, real life. How we needed to get back to direct experience rather than a credit system. After he read it, he made comments about how this was indicative of society distancing itself from nature. Sidney talked about a book she was reading called *The History of Money* and how women started entering into the currency exchange by selling their bodies and thereby getting income to begin their own businesses. She said that what Frank wrote tied into the way all things are now, economics, relationships, society etc. How it's all the same, this plastic currency being used to distance ourselves from life.

Frank asked the improv actor if he lost himself yet, and the guy said by the end he did. He said that he thought losing himself had something to do with rhythm, and Frank said slow rhythm. The guy said fast or slow, it didn't matter. Frank asked Susan to talk about Sidney. She said that things had been great since her mother moved to Berkeley. How they were spending a lot more time together. Sidney had a condition of randomness. Frank calls it nonlinear. Susan said that it was interesting to talk with her and anytime she has questions about what Sidney is talking about, how it ties in, Sidney can always explain. It has expanded Susan's thinking. Sidney talked about leaving Monarch Place and moving into an apartment closer to her daughter. She said that when Erika left the retirement home it really became like a hotel and there was no point in staying.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Remi (René Struijk) wrote 8/14/15:
I love the photo galleries !
It brings that little 'extra' to the full video performances. Keep up the good work, I love it too muchly ;)
Warm greetings from Amsterdam
Remi xx

Frank then asked the guy who was an environment creator if he would create an environment with us and he said that we were creating it already. At some point Kene-J arrived and Frank told his son to get to work, so Kene-J got up and started using one of the keyboards making fun beats playing some background music. Frank asked Sidney and Susan if they would get Linda and I undressed and into our costumes of Hawaiian jewelry so that his neighbor Betty wouldn't give him shit. They said yes. Kene-J sat beside Frank and rapped a couple of songs while they undressed us. They had fun taking off our clothes and we danced together. Linda and I then put costumes on Sidney and Susan, adorning them with cloth and bangles until they looked like shrouded princesses. You could tell they were having a lot of fun.

Sometime within all that, we lost the improv actor and philosopher. The environment creator was playing various percussive instruments he had brought. Then Kene-J went back to the keyboard and we all sat and talked more about random. Frank likes random/nonlinear. The performance was a total example of that. Everything seemed like it was random, being pulled out of a hat or something. Frank just kept at it asking people to go further, to play. There was resistance, but Frank just kept asking, never giving up to the resistance. Always ploughing on. He asked the environment creator what he thought and he said that Frank was on the right track.

Another guy came in, Joe. He sat down and used one of the gestures bags as a pillow, so Frank asked what was under his butt. He pulled the bag out and asked what it was. Frank told him it was gestures and now he was to go around to each person pulling a gesture out of the bag and doing it with that person. He chose Mikee first and pulled out rubbing each other's thighs. Then he went around to each of us, pulling out gestures like rubbing bellies, shoulders, butts, exploring backs, exploring bodies, shrugging shoulders etc. The guy was game, he risked. This opened everything up.

It was an amazing evening of exploring and pushing through to get to real play. Frank and Linda talked about gestures at past performances and how it is very random and always flows along in some vein either more or less explicit. They talked about the performance at UC Irvine, how uptight the place was, and how everyone playing gestures played with Frank until the gesture came up to lie on one another and everyone piled on Frank. They have done



Performance poster by LaBash.

amazing things over the years. Rich experiences. Rich life. Everyone soaked up the moment. The environment creator talked about the value of just being with everyone in a real way, not a social way in which there is only one way to be, nice, which does not take into account how anybody really feels. Here we were flowing with whatever, experiencing it as it happened, really feeling the discomfort of having it not match any expectations we had about it. But he said once you get past those expectations, you can really just be here with everyone and enjoy whatever was happening. It is so simple, yet so subversive.

Sidney talked about how she thinks of things as good, better and best, and this was real life. She spoke nonlinearly and played with words, rapping nonlinearly and saying that there was meaning behind all of it. Frank looked at Kene-J and said is she the hippest or what. Kene-J got it and smiled saying yes. Susan talked about living with teenagers and taking on some of the things they lived by like loving music, aware of the awesomeness of everything, paying attention to all things sweet, and being chill. She talked about her artwork using a large book of one syllable words, linking them together and having other artists take inspiration from it as well. All of the talk centered on random or nonlinear, and the oneness of everything, the core root being the same in all.

The performance was all of us playing together, Frank directing the play and everyone experiencing it, risking to do that. Risking discomfort. Risking having to let go of their expectations. Being willing to jump into the unknown. Talking about it was also a part of it, the experience wrapping in on itself, becoming itself. The feeling of oneness was really experienced by all of us



and Sidney said what was great about it was that we all knew we were experiencing this, it was that we all knew this that was so amazing.

Slowly everyone got up and took that magical feeling with them out into the world. Frank set up getting together someday with Sidney and Susan to talk. Carl, the environment creator, asked if anyone needed a ride back to Berkeley. Joe didn't want to leave. We started to take the set down, pack up, and head back home. On the ride back we talked about how amazing the evening was. How Frank just kept plugging away until everyone opened up and freely played without limits. It was like what you've been doing all along, all the performances are about this reality playing, but now the structure has whittled down to the raw elements. Now we're doing it raw, and Linda likened it to stepping stones checking each one to see if we can stand on it, and we find one we can and we keep going. Linda said that what Frank did tonight was a perfect model for how to do anything, how to live life. She said we are the luckiest people. It is an amazing life.

LUVeR @ the Temescal Street Fair

Telegraph Avenue between 45th and 51st, North Oakland, California
Sunday, June 7, 2009

BY FRANK MOORE:

For a lot of years I did street performances where I sat on street corners. It looked like I was panhandling. Panhandling was an aspect of those performances. But at the core, I was making myself available to any possibilities that the human waves would wash my way. Actually I have been doing this all my life … Sitting, waiting, ready to jam with anyone who came by, stopped, and got sucked in. Having a booth at these summer festivals has taken this to a whole new level! Six hours of human waves connecting, inspiring, opening up possibilities. It was non stop! I won't try to go into detail (see below). But it was pure core!

BY DA BOYZ:

We were all ready shortly before noon, but people were already checking out the scene by around 11 or so … Our first visitors were these three kids, probably around 10-12 … they were starting to load up on CDs, and we had to lay down the law! One per! They were really cute. They had a hard time deciding on which CDs they wanted to take. But the youngest, a girl, really liked the title of the one she got: "The Happy Turtle".

Then there was a scattering of visitors to the booth … Sam Sheats from Savante Garde came by … other musicians and artists … Stefan came by … we were soon starving for lunch! Jen went to get the fried chicken sandwiches from Bakesale Betty's, which Stefan had raved about, and we had heard all sorts of rave reviews of … They were just "OK". We were talking about how we would make them!

Then finally you guys arrived, and Frank got right up in front behind the table, ready for action! The rest of the day was a steady flow of people to the colorful, fun booth that was like a magnet for people … it was really neat the wide variety of people that were there at the Fair … It was amazing also how many musicians, artists, bands showed up at the booth, and Frank's Shaman's Den schedule filled up! It is always fun to be with Frank, Linda & Mikee interacting with folks … Frank always has the line! It was neat too how Frank was communicating to people that the Temescal Arts Center was threatened … a lot of people knew about the Center. It has been a fixture there for years, and it seemed like most people get the dynamics at play … a yuppie condo opening up across the street from an artists space … It was also amazing to hear how inspiring, in a lot of different ways, that LUVeR and Frank are to people. How people "get it"! The young guy who came by and said that he tells his fellow artists/friends about Frank as an example of how they should



not be discouraged from doing whatever they want to do … the young black woman, an artist inspired by Frank's paintings … There were so many moments like this that just piled one on top of the other … overlapping! You could feel that the booth really filled a need. It wasn't trying to sell anyone anything … Frank was just there to connect with people … and you could walk away with a CD and other free stuff, and a sense of possibilities! Really really amazing … And it was really fun how much kids loved the booth too …

At the point when Linda turned to us and asked if we wanted to take a walk around and check out the other booths in the fair was right when we were starting to talk about needing some medicinal assistance to aid us in making it through the rest of the day. The nights of short sleep, and the firewood delivery were taking their toll!! Alexi mentioned the Scharfenberger dark chocolate mocha "freddo" "extra bold" that they had at Peet's, which seemed like it was just what the doctor ordered … We made that our first stop, and then toured the fair. It was really fun to people watch, and there were a few neat booths … but we wanted to get back to where the action was! We had heard a guy who stopped by from a local band mention that they had played at a space called Smokey's Tangle, which actually had a booth right down from ours, and so we stopped in and talked to them, found out that they are an art gallery, but also do music events … Later, the guy from the Tangle came by the LUVeR booth, and had a good time discussing with Tomek how to handle the people in the condo who were making noise complaints about the Temescal Arts Center. Tomek suggested that they could be sedated daily!

One young guy stopped by and said that the booth was what he had been looking for all day at the Fair, and he finally found it! It felt like a lot of folks had that experience … Altering reality!

It was hard to break it down, as always, at the end of the fair. We didn't really start until a quarter after 6, after the fair had officially ended, and only then really because there was a flood threatening all the stuff from the gutter! People were still coming by, and picking up flyers and talking to Frank … And all day, people were sifting through the free boxes at the back side of the booth, where they also got to see the backside of Mikee's backdrop, where the farting naked lady was on full display. We heard comments throughout the day from back there!

BY JEN:

We got the tables set up and all the swag laid out. Decorations and t-shirts went up and the booth looked great! So fun and colorful. Corey set up the camera and we were all set. People had already been coming up and getting cds. We handed out a lot of LUVeR flyers, and also told people about the weekly performance series, handing out those flyers as well. Stephan came by a couple of times. He raved about the fried chicken sandwiches at Bakesale Betty's. Also talked about how he got poison oak recently. He was having a good time. So were we! The people watching was so much fun! Telling people about the cds and everything.

When we got hungry I went to Bakesale Betty's to get us 3 of the chicken sandwiches. The line up was huge but moving quickly. They were really pumping out the sandwiches. When we ate them at the booth, they were ok but nothing spectacular. I walked back and saw some neat things, but nothing that really made me want to stop and take a closer look except for some colorful handmade hoodies. I saw

our booth among all the others and it really stood out. The festival was packed and we were handing out a lot of flyers. Many of the cds were gone already. We had plenty of Bell the Cat, Happy Turtle and Sons of Skip left though. You guys arrived and Frank sat right up front.

The next few hours were really amazing with all the people that came up and saw what we were doing. Was cool to see what caught their eye on the tables. A lot of people were attracted to the sign. They would walk by slowly checking it out or stop and take a closer look, and then when Linda waved a flyer at them they came over! They really wanted to. When we told them Frank started the station 10 years ago they would smile at him and thank him. It was really great! Non stop. There were a lot of musicians who were possible Shaman's Den guests. One guy said that he was waiting for us, that this was what he wanted at the festival when up until now all he saw were clothes for sale. People loved getting the free stuff. One girl from Ohio said that she would spread the word because people there were hungry for this kind of thing. LUVeR is so great because anyone can tune in from anywhere, so even though we're local, people who are not local can still experience it when they get home! It is such a great channel. I love being a part of this, and this comes out of us being together. It is really incredible. And people get that. They feel that and they love it too. So many people thanked Frank for doing what he's doing. And he does a lot! There's LUVeR, but then there's also the performances, the poetry, the writing, the painting, the Shaman's Den, the jams … Blows people's minds! We had a great time!!

Tomek had come by several times. Was great when he was there talking to another musician who we gave a performance flyer to. At the end of the day he talked to Frank



and Linda about another performance that Frank could be a part of. Many people knew about the harassment Temescal Arts Center was getting with noise complaints from the condo, and a couple of those people said that they would bring it up to certain people or at certain meetings. Someone also said they heard about what was going on at BTV. We got a couple of cds from musicians already, and many others said that they would send their stuff in. Some djs were told about doing a show for LUVeR so it would be great if they followed up on that. Around 6 the crowds started to dwindle. It was time to pack up. Just in time too, as the drain in the sidewalk behind us started to drain water into our booth. We got everything down and put away.

Reality Playings

experiments in experience/participation performance

Saturday, June 26, 2009

BY FRANK MOORE, JUNE 28, 2009:

Last night was a great birthday present. At the end of the performance, I kept saying it was the "best" performance we have done … Which is really a meaningless statement. What is "the best"? But it was equal to the UCB performances and the one in Brooklyn. In some performances you have to squeeze possibilities out of rocks! Other performances are a flood of possibilities and potential paths that you need to weave together the best you can. This was that kind. Some of the potentials slipped through without being fully developed … Such as the woman who did nonlinear non-verbal art therapy. But it was a feast of willing people hungry for going deep within experimental play together. Of course the night started with an uptight woman. This time she was in a wheelchair. Her attendant brought her because she said she wanted to participate. But it was quickly revealed that she wanted to keep on being a crip. But the space quickly filled up with people who wanted to play and to sing with her. It became obvious that she did not want to drop her mask!

And there was the future minister made dense by dogma.

But the rest were ready to jam and dance and play, ready to put on almost nude costumes. Even the conversation was aroused making love. Ava Bird, the poet, read some of her poems about pussies, backed up musically by Tomek and Kene-J, while people undressed one another and put on the costumes. Then the musicians created a sexy musical ecstasy in which people danced into a tansexual trance, quivering flesh of pleasure of deep contact. Carol Swan began to vocalize non-verbal eerie wails, destroying time. Ava did an immensely rich full amazing reading of the first twenty pages of my novel, THE INNER MAZE, understanding everything, giving context to the ever changing dance. Everything meshed together! To put it simply, everything kept getting deeper, showing what is possible. And it was so much fun!

This series is clearly building!



Performance poster by LaBash.



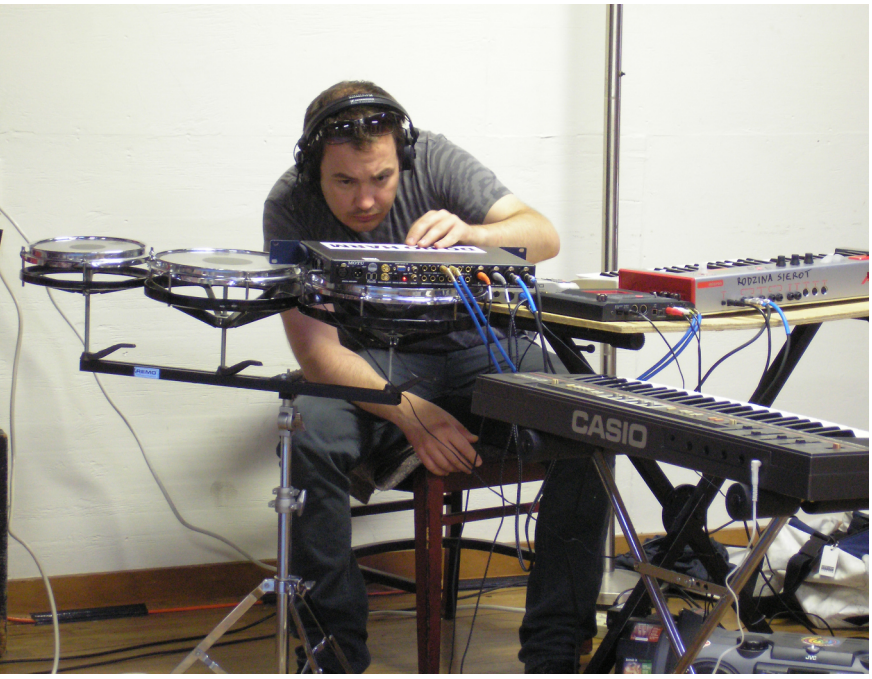
BY DA BOYZ:

It was a trip going over on a Friday evening … we hustled to get the car unpacked and start the set-up. Tomek was there almost immediately, loading in his stuff! We were in a groove with set-up, and were ready just as it turned 8-o-clock. There were folks already there, Carol Swann and her friend, Charles, a woman in a power wheelchair, Chloe, with her young blonde assistant, Rae … The guy who later told Frank he is studying to become a Lutheran pastor was there early on too, with a girlfriend …

The very beginning of the performance was Frank talking to Chloe and Rae … Linda said later that it was perhaps the most intense part of the performance … Chloe obviously was very capable, could talk, sing, etc., and there is Frank, in a wheelchair too, and can't talk! They had no idea that it was HIS performance before they showed up! Chloe just clammed up, and Rae spoke for her … Linda said later that they imagined it was going to plant some seeds in their relationship … Rae knew that Chloe could have participated much more, but she just closed down … Rae told Frank that Chloe is a whiz with song lyrics and loves listening to music and singing along … so Frank said, "Let's test that!" Linda asked Alexi to come up with a song, and of course on the spot, his mind went blank! All he could come up with was "Help!", since she had mentioned "Beatles" … Pretty soon, the whole crowd, of maybe 18 people, plus us, were singing "Help, I need somebody … " But Chloe didn't make a peep …

They stayed a while though … and we saw Chloe at times with a huge smile on her face, and she was really fascinated when Unrulee and Nell undressed each other and put on costumes … but Chloe and Rae left just as the dancing was starting up … It is amazing how quickly and directly Frank's work calls people to their core, gives complete freedom and total responsibility, and then to see what people do with that … We were all saying later that Chloe hid behind "crip", rather than following Frank's lead … even as he spelled it out for her … how he could sing, and could fake not knowing the lyrics, or the tune!

Then Frank talked to Charles and Carol … Charles wanted to ask a question … he had seen Frank around from the 70s on, and wanted to know where he might have been seeing him … it turned out that Charles is a dancer, and Frank invited him and Carol to dance with him erotically later … Carol said she was shy! Charles was willing! He said that he felt all dancing was erotic, really. Frank said that all of life is erotic … if it goes deep. Talking is erotic, if it is not just on the surface … It felt like a lot of people in the group really got this, and loved it ...



Musician Tomek Von Schachtmayer setting up.

Then Frank moved on, talking with the guy who said he was studying community-building through art, and had found Frank from a poster or an online listing … and had read up about him a bit … he said he had found that Frank was very "influential". Frank asked how "influential"?? He talked about the NEA grant, and Jesse Helms, and Frank and Linda told the story … it was always interesting to hear the story, especially in this context, with people who were hearing it for the first time … But this guy, who was also going to become a Lutheran pastor, didn't seem to get what Frank was getting at, when he talked about churches giving out cookies or potluck … in reference to community building, and Temescal. At Temescal, they weren't supposed to give out any food now, were never technically allowed to, without a certain license! It was a crackdown on community building, but this guy didn't seem to connect it all, especially not with himself … later, we were all talking about this, and how he seemed to limit things into a particular box, not able to see the bigger picture Frank was painting … it was one of those times when Frank's words went over like lead balloons, not because of Frank, but because the Lutheran was not taking it in … Meanwhile, we saw that the rest of the folks there were really taking it all in … it felt like people really "got" Frank right away at this performance …

Then Frank was talking with Unrulee and the girl he brought with him, a hands-on sex educator, Nell, and soon had them undressing each other and putting on costumes … then talking with the woman who was studying Expressive Arts Therapy at

CIIS, and her boyfriend, who had seen Frank before at DadaFests … she really resonated with the flyer for the performance because of the emphasis on solving problems through play, art, physicality … Frank said that this is why he focuses on the physical, and that we needed a new word instead of "therapy", which always implied "goals" … She said that "shaman" had also drawn her to the performance, because she saw that what native cultures did to heal their tribe, through shamanistic art, music, dance, etc., was what she was going for … Her boyfriend created social adventures for corporate types! He also created games for friends, with obstacles, treasure hunts, "plants" … Frank asked him if he could guess who the "plants" were at this performance. He said everyone except for the Lutheran! Frank said, "Very good!" And then thanked his girlfriend for bringing him, as if she were in on it! Frank said, "But I might be lying!"

Then there were the two guys, one of whom had seen us at the Temescal Street Fair, and the girl who we ran into in front of MoJoe Cafe … who liked to dance! And her friend, who was building a house … Frank was beginning to spin the plates! Soon he had a bunch of "plates" in the air at the same time! Meanwhile Tomek was playing an amazing soundtrack to the whole piece … Frank's "son" Kene-J soon joined him … Ava Bird was there too, with a friend from Venice, CA, and Frank had her reading her poetry while the Lutheran undressed Linda and Jen … He also had Charles and Carol dance together ...

Then Frank had the house-builder undress him, and then had Unrulee join Ava at the mic, the two of them reading Frank's novel together while Nell danced with Frank erotically, and the MoJoe girl danced with Linda and Jen … the slides and strobes came on, the amazing music continued … the lights went out … the trance building … This is around the time when a number of people left, in small waves … Later Alexi was saying that he always wished he could hear what all these folks thought too! The trance got deeper and deeper … Unrulee joined Nell, dancing with Frank at one point, and then went down to lie on the floor … Linda, Jen and the MoJoe girl danced and danced … the girl becoming softer and softer, letting go into it … we said later that it was really neat to watch! At some point the two dances melded together around Frank … the MoJoe girl slowly drifted away at a certain point … Linda, Jen and Nell danced with/on Frank, erotic, liquid … the slides creating amazing combinations of images and bodies together … At one point, Charles came up to dance with all of them.

At some point, Nell left the dance, and lay with Unrulee on the floor for a while, and Jen, Linda and Frank danced deeply warmly erotically together … Almost everyone at this point had left … Ava continued reading Frank's novel, chapter after chapter, an amazing reading … creating the trance along with everything else … she said later that Frank's words fit her … she was really blown away by the performance, by being part of that feeling … Her friend from Venice really loved it too, had just melted

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

alcobender commented 4/7/13:
i find myself bewildered by your skills, stage performance is akin, yet still separated from my speciality.

Frank's reply 4/11/13:
well, I don't think in terms of skills, or the lack thereof. I just play, do! And it usually works!

Bob Smith commented 4/13/13:
Wonderful. So erotically infectious. Thanks.

Frank's reply 4/14/13:
thanks!



into it … and said afterward that he was ready to "move in"!

At some point, Nell and Unrulee came back up to dance with Linda, Jen and Frank … it was beautiful, soft, warm … and as Ava came to the end of the last chapter, the dance "ended" …

Frank asked Nell and Unrulee to talk about their experience of the performance … They both really enjoyed it … Nell said something about the trance-like feeling of it … Frank said, "Come back!" Kene-J said that anything that combines art and nudity, "I'm there!" Frank said, "And rap!" Ava talked about how amazing it was for her to read Frank's piece with the dancing, etc. She really loved it, and kept saying, "Thank you for all the fun!" Linda talked about how good it felt … Frank said it might have been the best performance …

Then we got to breaking down the set … saying goodbyes to Ava and her friend, Unrulee and Nell, Tomek … Frank would be jamming with Tomek on the streets of Oakland the next Friday!

We all had plums and popcorn and packed up, and were talking about how amazing the performance was, how it felt like everyone had come ready to participate, unlike recent performances, where Frank had to get past the sour actresses sent from "Central Casting"! And then had to work hard to get stuff going with the others that came … This time, people were open and there to play!

Soon we were locking things up, and heading home, talking more about the performance … the way people took Frank in … it was really neat to watch!

BY JEN:

People started coming in right away. Carol Swann, our neighbor, arrived with a friend. A woman, Chloe, who was in a wheelchair was there with her attendant Ray. There were many others that kept trickling in as Frank talked to everyone. Frank asked Chloe what she liked to do, and if she sang. Ray had to answer for her because she would not answer, like she was wriggling under a spotlight. Very uncomfortable. Ray said they went to music events and that Chloe really liked to sing, could sing anything in fact, even songs she didn't know! Frank tested her and we all sang the Beatles 'Help!' but she didn't join in.

There was a guy there who was studying to be a Lutheran minister, and was also learning how to build communities. Frank asked him if they served milk and cookies to the kids at bible study. He wanted to make a point about community building. The Temescal Arts Center where we perform is getting pressure from the city and one of the new rules it has to follow is that anyone performing cannot give out any food or drink because there's no cabaret license. This kind of thing blocks community building. The minister in training didn't really get it and the point Frank was trying to make kept getting cut short with his confused responses, but Frank kept trying. There was another couple, one woman who did nonlinear art therapy and her boyfriend that did corporate communication and community building. The girl said that her work consisted of mainly nonverbal therapy for people because it can usually get deeper into what is really going on. Frank said that's why he uses a lot of nonverbal communication in his work, but he said that the word 'therapy' implies there is a goal. It was great just to listen to all the dialogue going on. There was another couple and the guy was Unrulee who knew Frank from years back. He was there with his sex therapist girlfriend. The place was packed! Frank kept talking to everyone asking them what they did, how they found out about the performance etc. and then quickly getting deeper into whatever with them. Carol and her partner were contact dancers and Frank asked if they would dance erotically with him. Carol seemed shocked but the guy agreed. Frank said he liked to go into uncomfortable places. Then Frank asked Unrulee and his girlfriend to undress each other and put on some costumes.

Ava arrived with a friend from Venice Beach. She had brought her poems. Frank had her come up and read some of them while the minister in training undressed Linda and I. Then a girl that the boyz gave a flyer to danced with us. Frank orchestrated everyone. Tomek and Kene-J played really great mesmerizing beautiful music. Carol and her friend contact danced, and it was erotic with them rolling around together on the floor. Unrulee and his girlfriend danced with Frank, and Linda me and the other girl danced together while Ava read about pussies and blood and underwear. We all quickly melted together in the dance and the music. It was very transcendental, but it was just the beginning. We danced for a while, and then we all danced with Frank, Unrulee's girlfriend rubbing on his lap and then Linda me and the other girl all around them. The music was all within us and we were moving within each other, hips swaying, heads and arms connecting and caressing. The girl left at some point, and then Unrulee's girlfriend left as well to go to the





bathroom. When Frank Linda and I danced it got very deep intimate small. The focus intensified and we melted into one another warm and sexy. Ava had been reading Frank's novel, all 9 chapters of nonlinear dreamlike stream. That brought it all together with the music and the movement. She was such a great reader and made it make sense because she understood it. She thinks in that nonlinear way. We were deep in trance, one with the space. It isn't like performing, playing to the audience. It's like revealing, opening up in a public space with the performance as a frame. It felt natural up there, like we do that all the time. I didn't think of anyone there watching, I just was there with you and we were enjoying being together in a very deep way.

When Ava reached the end of the novel, Unrulee and his girlfriend had shed the costumes they were wearing and joined us until the end of the dance. I lifted my head and saw that the rest of the audience had left. Wow, what a great time! I was buzzing. Frank asked Unrulee and his girlfriend what they thought of the evening. They loved it! Unrulee said that he had wished to eroplay with everyone there. But when we talked about it later, the way it happened was much more intimate. His girlfriend thanked Frank for the experience. Kene-J said that anywhere there's art and nudity, he's there! Tomek had a great time playing, as always. And Ava felt very honored to have read Frank's novel to everyone out loud like that. Not an easy thing to do! She is amazing. Frank kept saying 'it's building'. He also said it was the best performance he's ever done. It was amazing and the feeling just kept going as we took the set down, packed up and back into the car.

LUVeR @ El Cerrito July 4 Celebration

Cerrito Vista Park, El Cerrito, California
Saturday, July 4th, 2009

BY FRANK MOORE JULY 5, 2009:

For the second year we spent the Fourth at the El Cerrito July Fourth Festival. Last year it was one of our favorites, reminding us of Berkeley of years past. This year the volume of people was much less and somewhat older. This probably hurt the booths that sold things. But we were there for the contact with people, making deep connections with people. And in that, we hit a rich vein … As you will see below!

BY DA BOYZ:

We were pulling into the Vista park lot at 7:15 … there were a smattering of people there setting up booths … a lot of festival workers setting up the stages in the park, and City of El Cerrito people … We had a lot of room to unload and get situated!

We got to setting up the tent … we almost had it down to a science now, after doing so many festivals! It was a lot of fun. Soon, the NRA guy was there, setting up his tent … more and more people were showing up … the NRA guy said, "God must have a sense of humor", that he put us next to him. He said they were not "politically correct". We said we're not either! Early on we were starting to wish we had requested the coffees for earlier! But it was fine … we had said 8:30 so that we would be able to take a break at that point, and wouldn't be kicking the coffees over, etc.! Erika was there at 8:30, with the coffees, then came back with the cookies and flowers. It felt like she was very excited and happy to be able to connect with all of us again … she asked if there was anything she could do to help us set up, but at that point, there wasn't much, and it would be easier for us to do it … we thanked her for the coffees and were saying we were ready for a cookie too! Erika felt really happy to be there.

We finished setting up, all took bathroom breaks, and were ready by about 9:45 or so … there were a few people coming by that early … we had more of our coffee and sampled the cookies!

People started coming by … a lot of people mentioned the "karmic" perfection of the LUVeR booth's placement there at the festival … right between the NRA and the El Cerrito Republican Party! We were saying whoever did the booth layout was having a good time. Right across from the Republicans, they put the Democratic party! We were handing out LUVeR flyers, telling people about Frank, about his show on BTV … about "Reality Playings", and sometimes we got as far as to mention what was happening at BTV, and how we were asking people to call in … People just loved the booth, and loved our "costumes"! There were a few who were hoping Mikee's panels were for sale! We gave them Mikee's card … The guy who owns 1000 rock'n'roll 78s came by the booth, and expressed interest in being a DJ. A blues and jazz singer came by with her husband, a photographer … We checked out the booth that was setting up late next to the NRA … it was the music shop owner, setting out all kinds of horns and other instruments … we ended up getting those yard doodly dads from him too …

Then you guys were there, and Corey came down to the LUVeRmobile to help bring stuff up to the festival. Soon Frank was in position! Of course, everything shifts when Frank is there … so much fun! Right away, an older black woman came behind the tables to hug Frank, and was telling Frank and Linda that she had just

started taking guitar lessons … Linda described how Frank plays piano!

There were all kinds of people who came by the booth, and Linda would describe why Frank started LUVeR … and sometimes tell them about his BTV show, and what was happening there … A woman who was there as part of a booth for a candidate for Congress, who had come by earlier, really loving the booth, came by again and talked with Frank, and was there several more times that day, really enjoying Frank, and talking more, hearing more about Frank's history … she loved that Frank had been investigated by Jesse Helms, and said she felt like a "slacker" hearing about all that Frank does! She was really on the same page with Frank, and would be getting together with him … at the end of the day, we found one copy of Frank's presidential platform to show her, and she loved it! Throughout the day, Frank's run for president last year came up again and again, and we realized we should have the FM4Prez stuff available … people were still hungry for real ideas to change the way things were going … Obama's shine had worn off …

You all went across the way, and Linda found the beautiful purple dress at the African clothing booth there, and later Jen and Mikee brought cookies over for the woman in the booth there … her dog was excited about them too!

Then there was the Indian girl who came by and said that we were "down to earth", like her! Later, when the two of us went to get coffee, she was there too, and was asking more about what our booth was about … we told her about LUVeR, about Frank … she liked it. She had just opened an Indian restaurant in Richmond, and was looking at more ways of connecting with the community … she wanted to have live music there, etc. We told her that Frank often does long jams with musicians who have never played with each other before, and they just start playing … She was interested! Corey got her info, and that's when he dumped his coffee all down the front of the brand new "Hot Wax" shirt! Later, when we were packing up, she came over and offered us food from her restaurant booth … amazing tandoori chicken and chickpeas and rice … She said something along the lines of that of all the booths there, she had really only felt a connection with ours … she said she looks for people who "understand life" and "respect nature" … and felt like we were this … like her … We were blown away! There were several people throughout the afternoon who expressed similar things … While it wasn't as busy as the year before, it did pick up at the late end of the day, and the connections were really amazing.

A Brazilian woman stopped by at the end of the day and invited Frank to have the booth at her Brazilian festival the next week. She again really liked the feeling of what we were doing … And then there was the guy who stopped by at the end of the day, a former member of the BTV board of directors who said, flat out, that what they were doing now at BTV was illegal! He described how hard it was for him when he was doing stuff at BTV to do anything, how the board made things difficult, and how much of a hard time they had with Frank's shows … it sounded like he was there right before or possibly during the time of the first BTV censorship battle, when they tried to move "adult" shows into the wee hours of the night. Amazing … And we had it all on tape!

We were packing up around 6pm … a lot of people had already started packing up earlier … it was always an amazing transformation from the space into the

booth and out again … leaving a bare parking lot again. Next time, we would be documenting the process … so it wasn't just pictures of us sitting at the booth, saying that we were somewhere new!

BY JEN:

It was a short ride to El Cerrito. We passed the theatre Alexi had worked on the lights for, and then we entered a parking lot where all the booths were being set up. We emptied the truck and then Corey parked it. The canopy went up. Then the backdrops were hung. Little decorations were placed and the tables started to get set up when we all started to feel the effects of no coffee. Pretty soon Erika was walking towards us with what we sorely needed, espresso drinks from Roma! She was excited to be helping us out and that felt good. She went back to the car to get the flowers and cookies. Lots of cookies! All organic and whole wheat, sweetened with maple syrup. The flowers were organic too. She asked if she could help with the set up but we only had fussing over the tables left to do, so we told her we were ok at this point. She headed off.

The set up for the booth is getting easier and quicker. Little things change every time but that is fun, and we fussed over where everything went on the tables so that it all looked really good and accessible. Our booth is so much color and content! The booth next to us was the NRA and they were accommodating right from the start leaving a lot of room beside us so that Frank could get in and out. The guy who was first there said that god had a sense of humor to put us beside each other, and then he said that their organization wasn't very politically correct. I said that we weren't very politically correct either. To the other side of us was the Republican Party and their set up was a little table with



an umbrella, so we had plenty of room to get around.

The festival started and we cracked into the cookies right away. They were good! People were trickling in and we were handing out flyers. The first people to come by seemed to be people who were also involved in some booth, like the women from the Democratic Party booth, and the Meher Baba group across from us. At one point Steve Taylor, who is booked for an upcoming Shaman's Den, came up to the booth and asked if he would be able to get a copy of the show to edit, and Corey told him that he would. Other people got a cd and gave the thumbs up to the booth, the colors, and the fact that LUVeR is anti-corporate no limits online radio. There was a guy who said that he had a thousand 78's and 45's dating back to the 1940's and we told him about LUVeR copying record collections and playing them, then burning the records to disc before returning them. The guy said it sounded good and took our contact information. There were a couple of musicians who were also given contact info so that they could send in their stuff. We told people about Frank starting the station 10 years ago and hosting the show The Shaman's Den. People loved to hear



From left to right: Frank Moore, Mikee LaBash, Alexi Malenky, Linda Mac, Corey Nicholl.

that. We waited to hear from you to see when you would be arriving. Many people were told that you would be here a little later so they should drop back in to say hi.

Alexi was hungry and was the first to dig into the sandwiches. It was gone in no time. A little later on Corey and I had ours too. There was the smell of food everywhere. Lots of families too but the crowd never got very big. Pretty soon we heard from you and then you arrived and Frank's presence started to suck people in right away. Many people came up and got the rap about how Frank started LUVeR 10 years ago when he couldn't find any good music on the radio, so he started his own internet station and when people sent in their music he realized there was good music to be heard, it just wasn't being played on mainstream radio. Lots of people get the anti-corporate anti-censorship thing. They love it. One couple asked what would be the one focus of the station and Frank said 'freedom!'. They got it and loved it. There was an older guy who said that he was all about exploring the edges and beyond too! A woman who was at a booth for a guy running for Congress came up and she got really excited when she met Frank. She had been by before and loved the booth and what LUVeR stood for in terms of being free radio. She lit up when she met Frank and talked with him about his artwork and what he does. She was amazed! She kept blowing us kisses and saying she was so glad she met us. Frank eventually asked her if they could get together to talk so contact information was exchanged. There were several women and men who wanted to touch Frank. One black woman came around into the booth to put her arms around him and rub his head as she found out about what LUVeR is. She said she was just learning the guitar. When she heard that Frank played the

piano, it inspired her to keep going with the guitar even though she found it difficult.

The day was filled with music as we had LUVeR playing on the iPod, but there was also a guy who owned a music store who had a booth on the other side of the NRA. He had a drum set as well as various horns set up for people to play. Before Frank Linda and Mikee arrived he was playing one of the horns as a young guy played the drums. There was a funky beat and then he would play something like Somewhere Over the Rainbow to it. What a mix! Little by little people kept coming up and jamming with him until by the end of the day there was a full fledged jam going on with many people sitting in a circle playing instruments. Frank gave him a flyer for the next Temescal performance and told him about the music jams there. He also invited the guy to be on the Shaman's Den because the guy was talking about the music being for the kids to learn, play and have fun. Another girl who got a LUVeR flyer said that we were down to earth like her. Later when the boyz went to go get coffee, she told them that she was opening a cafe and wanted artists and musicians to come and play there. She thought Frank would be perfect so again, info was exchanged. The boyz told her about the music jams that Frank organizes and she said that sounded great. At the end of the day when we were packing up, she came by and gave us some free Indian food from the booth she was working at. She said that she could feel from us that we understood life and respected nature and she really enjoyed that. Another woman came up to the booth and found out about LUVeR, then handed us some information about a Brazilian festival happening soon just down the street and invited us to participate. She said that it was the booth and our energy that was from another planet, another level. It was such a great day!

When we started nearing the end of the day, a guy who had worked on the BCM board came up to the booth. We told him about Frank's show on BTV and he went on to say that when he was on the board, all they could do was talk about how they wanted Frank off the air. The guy said he tried to put the experience out of his memory because it was so horrible, but he said that they always talked about Frank as something they didn't want to deal with. Frank told him the fight that was going on right now with them about the new content rules. Right away the guy could see that what BCM is doing is blatantly illegal. He said that this fight could turn into something big and Frank said that we have a lawyer looking into it right now. Many people heard about the fight with BCM, and another woman said that it was time for the people with money to finally stand up for something.

We also realized today the relevance of Frank's platform and how it continues to inspire people, so we plan on having more on hand to give out. People are already losing hope in Obama, just like Frank warned during the election. Every time Frank asked someone what they thought of him, they would say that he wasn't doing enough. People are still looking for the things Frank proposes.

Even though it wasn't a very busy festival, and the paths were wide enough so that everyone kept walking in the middle of them making it easy to pass us by instead of checking us out, we/Frank/LUVeR still turned a lot of people on. It was a very satisfying day. Linda got a slinky dress to wear around the house and Corey got a couple of good hours of video. Pretty soon we were packing up and heading out.

Reality Playings

experiments in experience/participation performance

Friday, July 10, 2009

BY FRANK MOORE, JULY 13, 2009:

Well, the performance was so intense, I couldn't type until now! When I got into bed after the performance, my legs cramped up bad! And they stayed that way for twenty-four hours! But was it worth it? You bet!

Basically it built on the last one with Nellie and Unrulee coming back and Tomek and Kene-J playing music. It was a kind of thing where I was faced with a roomful of strong personalities willing to jump into possibilities and fully play! But they were a diverse group. I had to weave something together to tap the possibilities and potential. Like Neil and Petra were strong dancers /performers in their own right. And Nellie and Unrulee are erotic explorers. And Tomek and Kene-J are now used to creating a musical ecstasy base for floating into juicy trances. And of course there are Linda, Mikee, Jen, Alexi, Corey and Erika to build upon. But this time there were many threads to weave together. And in my carnival barker way, I had predicted this would be "hotter" than the last one! I always know this is just colorful smoke. I don't feel any pressure expectations to live up to this smoke. But some did. It was in fact hotter! But it was because of the willingness of the people there. Frankly we were just getting to the juicy molten meat when the time ran out! So next time JUICY MOLTEN MEAT!

But hopefully we are still underground now that we are THE EAST BAY EXPRESS' Critic's Choice! (with a photo!)

BY JEN:

I came down to the ph and we got Frank into the car and then were off. It was exciting because Frank said in his email about tonight's performance that it would be hotter than last time. How was he going to do that? When we stopped at a red light, Corey showed us that Frank had been written up in The East Bay Express Critic's Pick of the week! And it was a Friday night which seemed to be popular the last time, so it would be fun to see what was going to happen.

When we got there we all started setting up the space. Erika was there too and was helping set up the swag table and floor mats. It felt good. We got the set up down and had it done at 20 minutes to 8. Just as we settled in, Neil and Petra arrived. They are two dancers who are in wheelchairs and they talked about the workshops they're doing at a space on Bancroft. Neil knows Frank from years ago when he was in Frank's film Erotic Play where he dressed up and sang and really got down with it. Then he went to some of Frank's performances over the years. When he introduced Petra as his sweetheart, Frank said it's about time.

Then Michael arrived all in black with a top hat. Said he was talking to people on the street, that's what he does. As Frank talked with everyone more people came in. There was Nellie and Unrulee who were at the last performance. Frank said that Nellie was the next generation for the work Frank was doing. He asked her to explain that and she said that it's about using eroticism to enter a trance state and bring people together in a deep way. She explicitly explained what she did, helping people to



deeply feel touch and then how to masturbate with relaxation instead of just tightness.

A guy who was a graduate student in molecular biology came and said that he had always seen Frank's performance posters up and wanted to finally come and see what the performance was like. He said that he thought a lot about the religion he was brought up with, Judaism, and how its values differed from his ideas about community. Another woman who was there with her daughter was a psychologist who helped people get out of religion. Frank asked what she would ask the biologist and she asked him where he was now with it. He said that he believed in some of the values he was brought up with but that he could see the difference between the dogma he was taught and what felt right. Frank asked if religion was spiritual and she said no, that they were two different things. Frank said the biologist was spiritual and the guy agreed, and also said that he was intellectual as well. Frank said that we are all crips.

The woman's daughter was a dancer and also was taking environmental studies in school. She had seen the performance in The East Bay Express, as others had. Then there were 2 guys who came. One of them said that he found out about the performance from a girlfriend who said that she thought he would love it. She didn't come, but the guy asked another friend if he would come. Frank asked the friend if he would undress Erika, but he wouldn't. He thought Frank should ask Erika if it was ok. Then he said that he would take off his own pants, and Frank asked if he'd like a drum roll. Yes! Kene-J gave him one and he dropped his drawers, but not his underwear. What was the difference between Erika being dressed, and him in his underwear? Around this time, Alexi who was put in charge of the donation basket passed it around and it filled up!

There were another couple of guys who had arrived, and one other big guy who had seen Frank at a couple of events last year during Frank's presidential campaign. Everyone seemed willing to explore and Frank started to conduct, to open the space up for play. He had Erika and Unrulee undress each other in slow motion and then play body music together. Then he had the mother and daughter undress Linda and I, and dress us up in jewelry. The daughter was then asked to dance with Neil and Petra, so she did that while the biologist read Credit Card Morality. Afterward, the mother/psychologist started to freak out about the video camera. She didn't hear much of Frank's written piece because she was so focused on it. She wanted to know what it was for and Frank said it was for his BTV show. Even though she was generating this weird vibe about it, everyone else seemed relaxed and willing to go on. This separated her out, and eventually she left. But her daughter stayed! Frank asked the daughter what she wanted to do now, and she said dance by herself for a while and then dance with others, so Frank said that she could use the space by the big backdrop. She right away asked if it was ok if anyone joined her and Frank said yes! So Linda and I joined her and pretty soon just about everyone else got up and were dancing to Kene-J rapping away. Really fun!! It was so free!

After the dancing, the girl was asked where her mother went. She said she had gone to sit in a cafe and save her profession. Frank said that's a religion. The girl said yes. She felt great and was having a blast. She said that she was really enjoying this because it was such a free and accepting space. Nellie and Linda undressed Frank while a few of the guys that were there joined the band which was now Kene-J and Tomek. Then Linda, Nellie and I were to dance together but we all had to pee, so we went to the bathroom and then came back and started dancing until it was time to stop. The night was just getting warmed up. Frank was still trying to harness all the potential in this group. It felt almost like a hunger for more, everyone ready to go wherever Frank asked us to.

Gestures came out and Linda explained it. She would pull a strip of paper out of the bag and we had to do whatever it said. Frank needed some watchers, so a few people did that while Erika played with Unrulee, Neil and Petra. I played with the dancer, and Nellie played with Frank. The first couple of gestures were sticking tongues out at each other and wiggling them around, and moving bodies together, but then the gestures for rubbing genitals for body comfort came out. The first one was to rub yourself, then the next one pulled was to rub your partner's genitals. The adjective that kept coming up was 'confidently'. The girl I was with was game all the way! This opened everything up. The game gestures just got it all started and when we were all rubbing each other's genitals, Frank let the game drop and the eroplay naturally developed. Linda came into me and the other girl. We were entwined and caressing, moving, rocking. I could see the guy who was in his underwear was also rocking back and forth, and then he asked Linda if he could join us. Frank said ok, so he came in as well. Then before we knew it Kene-J asked if he could join us as well! The five of us were as one with limbs caressing every part. Sometimes it was hard to move, but we moved together rubbing heads, hands, breasts, legs, butts. It was pretty amazing. It seemed to go on and on. The girl eventually left softly, and soon the playing slowed and Linda read wrapping and rocking, voicing what we were all doing in that space.

Like Corey said, it was beautiful. Tomek played amazing music throughout the entire night. We were all blown away when Frank started asking everyone what they thought of the night. He said that's why he did 48 hour performances, because 3 hours is just too short. We were all consciously one in that room, feeling one another as one body, melting together. The watchers said that the playing expanded out to them and they were really playing too. One guy said that he felt like air, like he was just a part of the air. Erika said that she was reminded of how important touch is. Frank definitely lived up to his rumor, that this performance would be hotter than the last! When the lights came up, people were all talking together, linking up. It was a great feeling, a warm relaxing accepting buzz. Really incredible to be a part of all this, to live this. I am amazed and humbled and grateful. I was very excited to be a part of an ongoing series and I can see how it is growing and expanding. It's so much fun!!! We are so very lucky, so very very lucky.

BY DA BOYZ:

Then we ate our sandwiches, Alexi made the second tub of popcorn, and we were changing, cleaning up, getting ready to go. After all this, we had more time to spare while you guys were getting ready, and Corey started looking up the listings for Reality Playings, and we found that "Critics Choice", wow! Then we were all off to the space!

As usual, it was fun setting up, and we had it down in a groove … it also helped a lot to have Erika there helping with the set-up. It felt good for her to be there. We were ready in plenty of time for the 8pm start time, and Neil Marcus and Petra were already there, talking with Frank … Corey got the camera set up and started recording!



Performance poster by LaBash.

Another amazing performance … and a lot of people again! It turned out that people did come from the Critics' Choice mention, which was really neat. And a lot of people still came from flyers. It was really fun to hear where people were seeing them!

Michael Diehl was there, a veteran of performances for years, and from the streets of Berkeley … Frank moved from Neil and Petra to Michael, and then to others who were coming in. The room quickly filled up. The "big guy" had been to other performances too … Alexi later remembered him from One Taste, and he said he had been to the Erotic Campaign as well … Frank had an interesting conversation with the Jewish guy … rank had asked him what he liked to do … he liked to play music, and dabbled in other things, and he "liked to think". When Frank asked him what he thought about, he talked about how he

thought about religion, and communities, and how he had a different take on it from his parents, and things that happened in the world were always making him think about his own religion's teachings, and how he felt about them.

Frank talked with two women who had come in together … the older woman was a psychologist who, as she described, "helped people recover from religion" … Frank asked her what she would ask the young man. First she would ask him what religion? He hadn't actually said at that point … And where was he at, and where did he want to go? He said he was Jewish … we can't remember if he said anything more about it … the other woman, who we later found out was her daughter, was a student of Agriculture, Social Justice and Dance, which she said was her way of combining all the things she was interested in into 4 years … Her mother had said she came because it sounded "unique". Her daughter said something along the lines of that it looked really interesting …

Then Frank moved on to the two guys next to them … they had come because one of the guys roommates had recommended it to them. But she didn't come! One of the guys came because his friend said to come … Frank asked him if he always does what his friend tells him to?? He said yes! When Frank asked him what he was there for, he said to see … Frank asked him, "Only to see?" The guy continued, "Well, to hear, smell, taste … " Frank said, now this is getting more interesting. Frank asked him if he was there to participate, and he said yes. So Frank asked if he would take Erika's clothes off in slow motion. "What??" he asked! He said he would take his own clothes off … so Frank said, ok. But then he was hesitating … Frank said, "It was your idea!" He only took his pants off … much later when Frank referred to that he only got his pants off, he said he was warming up … But he wouldn't take Erika's clothes off … he thought she should be asked first. Frank asked a koan-like question that we didn't necessarily understand, about Erika's clothes and his underwear … he did not get it! We got it insofar as it was clear that Erika did not need to be asked, and he could just take her clothes off … So Frank turned to Unrulee and asked him to take Erika's clothes off … he did, and soon Frank had them playing body music with each other … Then there was a guy there who was a cabinet maker and now working on an organic farm … Frank asked if the young woman would let Neil choreograph her and Petra in a dance … he asked the psychologist if she would come up and read "Credit Card Morality" … meanwhile, the pant-less guy took up on the drums, joining Kene-J, and Tomek, who had come in a little later than usual … Frank also told Nellie, who had come with Unrulee for the second time in a row, that she was the next generation of people doing what Frank does, and asked her to describe what that meant. Later, he also asked her to describe what she does with people, which was physical sexual sensual emotional exploration, and exploring other states of trance through sexuality … Frank had earlier asked the psychologist and daughter to undress Linda and Jen, but it was at the point where Frank asked her to read his piece that she started freaking out about the camera. It turned out that she got uptight about her "profession", her image. When she finally left because of this, Frank said that this was "religion". The daughter seemed to agree. She wasn't going to leave. She was having a lot of fun. Frank had the Jewish guy read "credit card morality", which he really liked, and said that he had just canceled several of his credit cards because of similar ideas he had been having …



Frank asked the daughter what she wanted to do next after dancing with Petra, and she said she wanted to do an improvised dance by herself and then maybe more contact improvisation … Frank said ok, and suggested she could take the "stage" in front of Mikee's big colorful backdrop … she welcomed others to dance with her too, and Frank had Kene-J take the mic to do three of his songs, which were great! It got everybody dancing with her up there, and was really fun!! This is when the mother made her exit. We were really glad the daughter stayed!

After the dance, things continued to deepen … Frank created groupings for Gestures … Jen and the daughter … Erika, Unrulee, Petra and Neil … he and Nellie. He also needed watchers. Watchers were important. At the end of the performance, the big guy said something really powerful about that … he said that he was a watcher, but did not feel at all separate from what was happening because of that. On the contrary, he said it wasn't that he was "just watching". He said that he felt that he was part of everything that was going on …

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Remi (René Struijk) wrote 4/19/13:
What an amaaazing video … because of the willingness of the people there. Love it !!!

Frank's reply 4/19/13:
ah, yes! And the possibility of that happening when I go into each performance keeps me doing performances!

that the energy of what was happening filled him and the room. We always feel this way.

It was amazing the way that everyone was so willing to be there and to do anything … the daughter was totally game for Gestures, and Jen said later that she did them with a gusto! It was beautiful to watch everyone doing the gestures … and then it got even deeper, and more trance-like when Frank let the playing continue from the last gesture on … the lights went down, and Linda joined Jen and the daughter playing … Nellie played with Frank, and Unrulee, Erika, Petra and Neil continued playing … the music of Tomek and Kene-J was amazing. Also, joining them on the keyboards was one of the two guys who had come together. The music carried everything deeper …

Then the pant-less guy wanted to join the playing group of Jen, Linda and the daughter … Frank let him join … then Kene-J just jumped in too … it was amazing that the playing just continued with the same feeling … Linda said that it was because they just followed …

All of this created a trance … Corey said later that when Frank started asking people what they thought, he imagined that he could probably say something if Frank asked him … but when Frank actually asked him, it felt like he had lost his ability to speak. The experience of the playing, and filming had transported him into another dimension … all he could say was that it was "beautiful" … that everything felt "transformed" …

It was neat to hear what everyone had to say about it … we liked how Linda said she didn't know how Frank was going to do it … we were always amazed by how Frank weaves such an amazing performance out of so many possibilities … it felt really good … Interesting how the two most open and willing "audiences" came on Friday nights! The theory would be tested now when the performances returned to Saturdays …

People lingered a long time afterward, talking with Frank and each other … we started breaking down the set … Corey ran into Kene-J in the bathroom, fixing his hat in the mirror … he turned to Corey with a big smile, and said, "Cool … " It was neat what he said at the end … that he liked to push beyond his own "comfort zone" …

We wished we could have heard what the daughter thought, but she left before the end … her mother came back to pick her up, we guessed …

It was fun breaking down the set, and talking about the performance, eating popcorn! Frank told Erika, "Good." Good to have her there … She helped break things down too, and it went very smoothly, and we got the car all loaded up, and then realized that we both had not heard if Linda had put the check in the box or not, which we were used to hearing … so we called you on the cell, but no one picked up! Corey ran to catch you!



Reality Playings

experiments in experience/participation performance

Saturday, August 22, 2009

BY FRANK MOORE, AUGUST 24, 2009:

Oh, we here are hurting, are recovering from weeks of multiple shows! Just this past week, we did three SHAMAN'S DEN shows and Friday at the new performance space Flux 53 in Oakland for the Los Angeles band Magick Orchids I was a guest vocalist. Btw, Flux 53 is a great theater (actually two performance spaces)… But bring your own P. A.!

Then Saturday was another REALITY PLAYINGS. It is building, digging in to the meat. Actually the performance started for some of the audience members before they got to the Temescal. Of course this is always true, but is usually hidden. But THE TRAVELING CLUBHOUSE contacted me a couple of weeks ago about bringing one of their groups to the performance as a part of a day long guided tour of challenging adventures. Moreover they asked me to give them a pre-performance ritual to prepare them. I told them to randomly pair up the people before going to dinner. The people in the pairs would feed each other. I thought this might be the last I would hear from them. But if they did do this ritual, it would open everything up. And by God they did it, and it did open everything up for everybody. It is amazing we are attracting people like THE TRAVELING CLUBHOUSE who value being stretched even if it is uncomfortable. And they were not alone. We had a room full of people who came to go deep and have developed abilities that allow them to risk. It feels like we are only beginning to tap into a deep vein of potentials! Of course we have only been doing this for over forty years. Moreover the six of us create a personal base which allows us to call upon our intimacy together … And Erika being there adds something. Tomek and Kene-J have developed trance quivering flesh music which allows us to slip into unknown freedom which can feel scary. And people like Unrulee and Michael the street mayor of Berkeley who have come to my performances for years add a calm to the mixture, not to mention a knowing humor! And now people are coming who have an understanding of what is occurring under the surface level because of their own personal work, such as gal*in_dog (the POW POW guy) who is a performance artist and teacher. We are creating a powerful nexus of expanding erotic zones of an underground community building subversion!

Stay tuned! Better yet, come to the next performance!

BY JEN:

Erika was already there unloading with the boyz when we rolled in. We all set up the space and it looked great, warm and inviting. There was one guy there already and he came in and sat down. Then very quickly a whole bunch of people came in. Most of them were from the Traveling Clubhouse, an urban adventure group that went to challenging community events. They had chosen Frank's performance weeks ago and had emailed him saying that they needed a challenge to do as well. He challenged them to pair up randomly and feed each other at a cafe before coming. Well, here they were and Frank asked how the challenge went. They said that it was difficult. Feeding each other is intimate and they did not feel comfortable feeding another person who they weren't already intimate with. Charlie, one of the organizers, didn't want to feed anyone but her hus-



band. Two of the guys were paired up and had to feed each other. Frank started asking everyone what they did, and what they did for fun. There were physics guys and a chemistry guy in the group. Frank talked with one of the physics guys about what time and space are. The guy said that the best answer he heard was that time and space were what kept everything from happening all at once. Frank talked about particles existing everywhere at once. Later Frank asked if light was a particle or a wave. The physics guy said that it was neither, it was something new. Frank asked what and the guy said that it could be called anything just to call it something. They really don't know what it is. The conversation got into quantum physics and Frank said that this performance was quantum physics, and that made the guy think. He eventually said yes, that you could describe it that way. You could feel it opening things up, melting physics and science with life by talking this way about it.

There were a lot of people in the room. It wasn't clear who was with this traveling group. Frank kept asking people what they

did. People did all kinds of things like teach, play music, read, party. Basically, live. Frank asked one guy who played music if he would join the band. Tomek and Kene-J were already playing amazing trancy music in the background. One of the organizers from Pow-Pow was there, the performance festival that Frank is going to be in in October. He was loving it. He talked to Frank about being on the Shaman's Den and having his character interviewed. He gave a hint to this character and growled into the microphone. He had a cow bell with him and was playing along with the band as well. There was a couple of girls, a poet and a writer. Frank asked the writer to undress me and put jewelry on me. She said yes and then did that. Then the physics guy was asked to undress Erika and do the same, so he did. Frank asked another girl what she would like to do and she said everybody get up and dance. While we all did that, the guy from Pow Pow undressed Linda and put jewelry on her too.

We were all grooving to the band, everyone jumping and gyrating away. There was an older woman who came in and sat next to Frank talking to him. After the performance he said that she was a teacher who said that Frank was an angel who opened up everything. She gave her contact information to Linda. Everyone was still dancing away, and at first it was like people stuck to who they knew. Eventually though, a big circle formed and we were all dancing together, kicking and batting around the little pillows, playing with each other. People would get into the center of the circle and dance and then we were all dancing together and the circle disappeared. It was great! Frank, Linda and Mikee went to the bathroom and then the dancing ended soon after they got back. I was dripping with sweat.

Frank began talking to more of the people again. There was a philosophy teacher who talked about his book he wrote. Frank asked where was the mind, the soul and the personality. The guy said that he didn't know but that the mind wasn't confined to the brain. Frank talked about how the skin is actually the connecting organ between us, not a division. First physics, now philosophy. When Frank talked to Charlie and her partner about why they started the Traveling Clubhouse, they said they wanted to challenge people. Frank asked why she risked that, and risked bringing everyone here. She said that she didn't see it as a risk because it was something everyone should do. She also said that people could feel anyway they wanted to about it, she just felt responsible for giving them the opportunity to experience. Frank said that was his philosophy too. The Pow Pow guy said that Frank was communicating to us from a different dimension and that there was more being communicated than we could perceive. He felt that this was very important and he felt very good to be here.



"Free stuff" was on display and available at every performance.

It was really amazing how people were open to experiencing this, even if they felt uncomfortable or afraid because they didn't know what was going to happen. Didn't know if they would even find out, but they stayed and they experienced it knowing that they would be thinking about it for weeks afterwards. Frank had Linda read the warning sign. These people wanted to be challenged. At the beginning of the night Frank asked them how much they wanted to be challenged and Charlie's partner said 'somewhat challenged', but Frank pointed out that those two words didn't go together. The physics guy said that he was willing to be challenged 8 out of 10, 10 being the most challenged. Frank kept asking him if we were at 8 yet. It was a fun night!

Frank asked Charlie and her partner if they would direct him in something. They first wanted to build a human pyramid, but Frank said he didn't offer up anyone but himself, saving us all. So they said that Frank should come up with a limerick which is a type of poem. Frank did one and then asked them to repeat it, but they stalled because Frank can't talk, so his limerick was a series of noises. They didn't get how to repeat it. Tomek helped out and repeated it almost exactly as Frank had done it. Then they got it but it was still difficult for them. Charlie's partner started and then Charlie tried, but Frank said she should do it again with humor! While they were working on it, the rest of the group was ready to leave. Frank asked Charlie's husband to come up with one more thing they wanted to do and he said have someone tell a story, so Frank had each of them talk about their experience tonight. What they said has all blurred together, but really they loved it. They all said it was challenging and they didn't know what to expect, or what was happening, but they really enjoyed it. Charlie ended up staying, and so did her husband. Then Frank had the poet woman read randomly from his book of writings while Linda, Erika and I went around 'getting' people. We got every single person in the room, ending with Frank, as the woman read several poems and then the long Combine Plot which talked about the censorship of art in society. It wrapped the evening up and everyone was blown away.

As we packed up, a couple of people hung around to talk to Frank. Unrulee was there, had come late, and thanked Frank. There was also a young traveler from Long Island who stuck around. And the philosophy teacher asked Frank that none of the video of him be shown on the web. They talked about that, how Frank always does what's moral and that has always protected him. The video wouldn't be on the web anyway, just photos. The video would be played on Frank's Unlimited Possibilities tv show on BTV. The guy wasn't worried



Performance poster by LaBash.

about the tv show, but he figured that photos on the web weren't that bad, wouldn't get him fired from his job. Thing was, he knew what Frank did before he came and he came anyway. He brought a mask to wear, but he took it off because it didn't feel right to wear it. And after he realized everything was being videoed, he still stayed!

We ate popcorn and took the set down, packed everything up and got it back into the car. Then we were riding back home and talking about the night. Linda said there was this incredible wellspring of experience we had that people could tap into and how that felt very important. People were looking for this. There was this need for experience like this, where you consciously don't know what's going to happen. All you can do is follow and enjoy and be. Of course it feels uncomfortable and challenging because this is not the way our society is in general. But despite all that, people love it, they crave it. All the people tonight were open to whatever. Some came and went but most stayed. It was amazing. This performance series is really incredible, and it just shows how amazing our life is.

BY DA BOYZ:

We were at the space! Hustle time! We loaded in, Erika was walking up as we got out of the car, and she started loading in with us … she set up the sandwich boards, and we were soon all there setting up, always fun … We were ready, just in time … one guy had arrived, Linda welcomed him in, and he came in and sat down … and then in filed the Traveling Clubhouse! There must have been at least 10-12 people all at once that came in, some wearing funny hats, and sat down on the mats … and the performance started!

Frank started talking to everyone, asking what people did, heard about how Charlie and Nicole had found this performance to bring the Traveling Clubhouse to, and why they chose it … it was free, and it looked very interesting to them, and wanted something that would be challenging … they had seen it somewhere online on a search for free things to do on that date … and they talked about why they had set up the Traveling Clubhouse … after experiencing a similar mystery tour of NYC, organized by a local arts collective. Frank asked them how challenging. Nicole said "somewhat challenging" … Frank asked her if those two words went together. She had to admit that they didn't … she said she wanted it to be challenging! Another guy said he wanted 8 out of 10. He was a physics grad student … and there was another one there too … and a chemist … Frank asked the first physicist if time exists. And then what about matter and space? He had a hard time answering … he said the best answer he had heard was that time and space exist so that everything doesn't happen all at once! Their conversation continued over the course of the performance … Frank pointed out that particles exist outside of time … and later he brought up light … what was that? A particle or a wave? The physicist said that it was really neither … he also said that the way that they looked at it was that a particle really was not defined unless you tried to observe it … they exist everywhere at once, until you observe them. Frank related this to the performance … he said that he has always thought of the performances as quantum physics … the physicist said something like, "Yes, it could be defined as that."!!

There were a lot of other people coming in, some leaving right away, others sitting down and staying for some time … Frank talked with a bubbly young woman who said she wrote creative non-fiction.



There was another woman who came, who was a writer as well, of poetry, but she didn't have any of hers with her, and couldn't recite from memory … Later, Frank had her read from his writings … which was amazing. Frank asked the nonfiction writer if she would undress Jen, and put on some of the costume jewelry that was laid out nicely on a mat … She did it … A little bit later, Frank asked the physicist to undress Erika and put jewelry on her too, which he enjoyed! Frank kept asking him if he was reaching 8??! Later, when most of the Traveling clubhouse was going to leave, and Frank asked them what they thought, the physicist said that he liked it … he said it was not unlike most normal human interaction …

There was so much that went on, so much that connected to so much else … one of the curators of the POW POW performance festival came too, and Frank talked to him about what he does, and asked for a hint of the "character" Frank would be interviewing when he and his partner come on the shaman's den. He gave a low guttural growl … that was the hint! Later, Frank had him undress Linda and put costume jewelry on her too …

Throughout the night, Frank would ask people what they thought of it so far … it was really neat to hear, in the moment, as opposed to at the end, what people were experiencing … and a common theme was a sense of being uncomfortable, of not knowing where it was going, but liking this, liking this challenge. Even the music made Charlie uncomfortable. Oftentimes, we don't hear people's experience until the end of the performance, and this is when many have left. But this time, you got a sense of what the experience was like throughout the performance, which was really interesting! It showed how powerful an experience these performances are … in many different ways, and how quickly they affect people.

A really funny point was when Frank asked the two creators of the Clubhouse to direct him in something … they asked him to come up with a limerick, and Frank

vocalized his limerick, and then asked them to repeat what he came up with … they had a hard time! How about Tomek, could he repeat it? He got it! Then Frank did another line … the two girls were still having a hard time. Tomek got part of it, but had to take a second crack at it to get the whole thing! Finally, the girls attempted to repeat Frank … but then he asked them to do it with the humor. It was really challenging for them! Frank was earning his 8, really 10!

Closer to the end, Frank asked Guillermo, the POW POW guy, to talk about his experience of the performance. He loved it. He said that it felt to him as if Frank were communicating with everyone from another dimension … and that the way he spoke, and what he said was bringing everyone into that other dimension …

Earlier, Frank asked the nonfiction writer's friend what she wanted to do … She said she wanted everyone to get up and dance. So Frank said, ok, let's dance. Everyone got up and danced to the music that Tomek, Kene-J and another guy, who had come to the performance, were playing, which was amazing! Frank took a piss break, and then was undressed for the rest of the performance. The dancing was fun … an impromptu game started up with the word pillows that we bring … people were tossing them to each other, and using them like hacky sacks … forming a circle.

In the "second half", there was a really interesting conversation with a philosophy professor and author, about what constitutes reality … what is mind, soul, self? Frank said that he has never been able to pin down where is the mind. Frank had asked him what was his philosophy. He was saying that he doesn't think that the mind ends at the skin … They talked together about how the mind and the world interpenetrate each other … that the self is really a combination of these, a relationship … Frank said that the skin is the connecting, rather than the dividing organ … It was really an amazing conversation ...

The "last" part of the performance, Frank invited the poet to come up and read randomly from his book of writings while Linda, Jen and Erika "got" the audience. But before this, the Traveling Clubhouse announced that they would have to leave, and Frank asked them to come up with one last thing to do before they left … Charlie's husband suggested that someone tell a story, and Frank asked each of them to tell the story of their experience that night at the performance. Charlie's husband started … he really liked the performance … we can't remember what he said, but it felt like he got and appreciated the reality-altering nature of the performance, and how it challenged all of them to go beyond their expectations. Almost all of them said this in some way or another. Charlie said that it was the most challenging thing that the Traveling Clubhouse has ever done. Frank said that was good! Or he would have to amp it up more! Nicole said that part of what affected her experience was the feeling of responsibility for bringing a group of people to the performance, and she was curious what it would be like for her to come by herself. Frank invited her back. Charlie later said that she didn't feel that … she felt like she was opening up possibilities for people by organizing these tours, but that they could do what they wanted with the experience. She was not responsible for that … Frank said that this was his philosophy too. Even though most of the Clubhouse left, Charlie and her husband stayed until the end.

The reading of Frank's writings was amazing. The poet turned out to be the woman that Erika had met and invited to the performance, and it felt like she really sunk into Frank's writings, really felt them

… it was a really good reading. Meanwhile, the people that remained were, one at a time, "got" by Linda, Jen and Erika. Jen later said that it felt like people were really open to being "got" …

After the performance ended, the philosopher tried to get Frank to not put any photos of him up on the web … he said that where he worked, they were unfairly trying to push people out, and would use anything to discredit him, and try to push him out of his position … He talked to Frank a long time. He obviously liked the performance and liked Frank, and he knew he had no real grounds for asking Frank to do that. He knew what he was in for, he knew that the camera was running, he knew about Frank for years and what he does, and still he came and stayed the whole night. Frank told him that he always does what is morally right, and the guy knew this was true. Frank wouldn't edit or delete anything from the performance, and it would play in its entirety on BTV too! But the professor didn't seem to worry about that! Frank also gave him some really good advice about his situation. Frank said that he always takes responsibility for everything he does, and does what he wants to do, and that this protects him. It wasn't clear if the philosopher really got this. Frank said later that the philosopher needed to be logical!

Breaking down the set, talking and eating popcorn was fun as always … we were blown away by the performance … this write-up seems to really only capture a fraction of the experience. We tried the cell phone thing on the drive home, but it was hard to hear Linda … we did get that Frank was saying that there were a lot of levels to the performance … the philosophy level, the physics level, the hip hop level … ! That's right, Kene-J did a set too! Amazing … It was really incredible how much gets



packed into these performances. Linda also said that it felt like there was this deep well to draw from for these performances, and how important that well was …

We were also saying on the ride home and later that it was so amazing how there are always, in every performance, these moments, sometimes a lot of them, of being blown away by things that people say, or simply what is happening in the performance. Corey said that it was often, behind the camera, a sensation of a historical moment. Something that one could look back on and really see how important what we do is, in a broad historical context … and there were so many of them … month after month, year after year … archives full of these moments. And what made it especially poignant, videoing, was that it was often this combination of the music and the words and what was happening, that just gave you a jolt of this feeling of "historic".

BY ERIKA:

I got to the space and Corey and Alexi were unloading the car. I jumped in and joined them and soon Frank, Linda, Mikee and Jen arrived. I set up the mats and blankets and then all the costumes and jewelry, really fun! There was a lot of jewelry. It was really fun setting up together and then people started arriving before 8:00. Before we

knew it the performance was off and running. At least 10-12 people were there from the Traveling Clubhouse, an adventure group that signed up to go to unknown events for the day. The leaders of the group had found the performance online when they were looking for events that would challenge people and would be free or almost free. Frank had had email contact with the leaders of the group beforehand and suggested that they feed each other at a restaurant before coming to the performance. Many of the people in the group said that they had found it very challenging because of the intimacy and had wanted to do it with people that they knew. Frank said that is why he had said to pair up randomly. The leader of the group Charlie said that she had only wanted to feed her husband, and a couple of the guys who knew each other said that they had had a lot of fun doing it.

Frank started going around and asking people what they do and what they do for fun. Several of the people were students of physics and chemistry. Frank talked with one of the guys about if time and space existed and soon his wheels where churning. The conversation got into Quantum Physics and Frank said that the performance was quantum physics and eventually he said that yes you could describe it that way. Frank also asked him how far he wanted to be challenged and he said 8 out



of 10. Throughout the performance Frank kept checking in with him to see if he was getting there yet and the guy kept saying that Frank was getting closer but not yet an 8. By this time there were a lot of people there all sitting in the back in the dark, so Frank told everyone to move up closer. Frank continued to ask people what they did and what they did for fun, reading, walking barefoot, painting, living. There was the leader from Pow Pow there and he introduced his character who was soon to be a guest on the Shaman's Den and he made a deep and magical growl. Tomek and Kene-J were there weaving trance music into the background and at one point one of the guys asked if he could join the band.

There was a girl who was a writer and Frank asked her to undress Jen and dress her in jewelry and then asked the Physics guy to undress me and put jewelry on me which he jumped up to do. Later the guy from the Pow Pow undressed Linda and put her in a jewelry costume as well. At some point Frank asked one of the girls what she would like to do and she said for everyone to dance, so we all danced jamming to the music. An older woman came in at that point and went right up to Frank. She said she was a teacher and that Frank was an angel who opened things up. Frank went off for a piss break and everyone continued to dance and jam to the music, tossing the little pillows around in a tribal dance circle. At first people were talking and then they melted into the music and the dance.

When Frank got back from his piss break he had Kene-J sing songs while he sat next to Frank and people gathered around to listen. You never knew what was going to happen next. Frank went around and asked more people what they do and what they do for fun. He told the two women who were the leaders of the Traveling Clubhouse that they could do anything with him. At first they wanted to build a human pyramid but Frank saved us all on that and said that he was only offering himself up. They asked him to make up a limerick. Frank asked them to repeat it back and with help from Tomek they were able to after a few times of repeating it. At one point the woman got it but not with the humor that Frank had said it with so she tried it again and got it.

The Traveling Clubhouse said that they had to go soon, so Frank asked one of the guys what we should do before they left and he said to tell a story, so they told stories about coming to the performance. People talked about how they did not know what to expect and that they did not understand what was going on, and that they might not ever understand what was going on, but that they had had a really good time. They had felt uncomfortable but that it was good to be challenged and that it was surely the most challenging and expanding thing that they had taken people to. Charlie said that she started the Traveling Clubhouse to challenge people. One of the traveling Clubhouse women said that she was nervous when people started to undress people, wondering if she would be asked to get undressed, and Frank said because you wanted to and she laughed. Linda talked about gestures and Frank asked her what would have happened if we had done gestures and she was not sure. She said that taking people to new and challenging things was her responsibility but that their response to things was not her responsibility. The Pow Pow guy said that Frank was communicating to us from a different dimension and



that he was loving the performance. Many people said that they did not know what to expect and they did not understand what was going on at times and that they probably would not fully understand it. They said that it had been uncomfortable and challenging and that that was a good thing and that they had really enjoyed it!

Many of the Traveling Clubhouse people left at this point but Charlie stayed and some new people had arrived. That's when the philosophy teacher came and a traveling guy from Long Island and Unrulee too. It was a night of lots of people who came and went in waves. Frank began talking to more people who had arrived and the philosophy teacher talked about the book that he wrote. They talked about the mind, the soul and the personality. First physics and now philosophy all weaving into each other and later with Frank's writings. Wow, what a night!

Frank had Nancy the poet read randomly from his writings book and all the poems and writings went with a magical wave into the whole night from quantum physics to philosophy and the dancing of unknown ecstasy. Linda, Jen and I went around and got everyone in the room while Nancy continued to read and ended with the Combine Plot. Everyone was open to being held and rocked and it brought the whole night together. Unrulee was there by this time and he and a few others stayed at the end to talk to Frank. The philosophy

teacher was worried about being taped, worried about losing his job and Frank said that he always does what is moral and that always protects him. The guy said that he knew that Frank had the legal and moral right to tape it and after all the guy had come and he had stayed after he knew that we were taping it.

We started breaking things down and ate the yummy popcorn. As we broke down we talked about the amazing night! We never know what is going to happen. Frank weaves it together all so beautifully, physics, philosophy, art, the magical unknown, skin, intimacy, trance, dance, reality playing!

Date : 8/24/2009 9:30:09 PM
From : "Erika"
To : "Frank Moore"
Subject : Re: saturday's performance

Saw Tom today who was at the performance. He was the guy from Long Island who is traveling. He was at People's Park eating food. He said wow about the performance and looked like he was still churning it. Later I went over and gave him some handouts for next months performance so he could give them out to other people. He said that he was still trying to figure it all out and that afterwards he felt emotions that he had never felt before, emotions that did not have words. He said that Frank's writings were right on and that when he was being embraced by Linda, Jen and Erika the words of the poems changed. He said he would come next time if he was around and he wanted to know what kind of Shamanism Frank does. I talked about the direct experience of reality and that he could email Frank to talk with him more. He asked why the performances did not happen more often and I told him about checking out the web site, the Shaman's Den and LUVeR and how great it was that there was a performance workshop series right now. He said he would tell people about it and come again if he was in town.

Reality Playings

experiments in experience/participation performance

Saturday, September 26, 2009

BY FRANK MOORE, SEPTEMBER 28, 2009:

This one is hard for me to write about because it was mostly under the surface level. It was preparing for the private performance between Ava and me later this month, plowing the field for potential depth. And also there was inter-personal trash going on, making doing the performance like driving a truck! (And I don't mean between Ava and me.) But I am a professional and people (except for one or two) came ready and willing to risk, and go deep into the unknown. And this was what the performance was. So I will let the others below write about it.

But since when did "performance artists" (for that matter, "actors") develop such active distasteful vomit fear of improvisation? It is to the point where they deny that an improv performance is in fact a real performance. They run away in fear … where everyday Jane and Joe jump lustily in!

BY ERIKA:

When I arrived at the space everyone was already there and a lot of the set up was done already. Linda said that she was doing my job so I lifted up my skirt for a smack on the ass. The space was cozy with all of the backdrops of Mikee's paintings, Christmas lights around the ceiling and a display table with Frank's poetry, flyers for the next performance, etc.. There were mats on the floor and all the instruments including the toy instruments were laid out ready to be played. The first guy to come in sat and watched as we were finishing getting ready and then Frank said that he was open for business. Frank asked how he found out about the performance and he had seen a flyer. Just about everyone who came had seen the flyers up around town. Frank said, "Flyering does work!" Some people said that they had been seeing the flyers up for years!! The guy was an actor and part of an all male band. Frank said, "An all Mail Carrier band! Now that is dangerous!" He later joined Kene-J on the musical instruments creating magical journey music throughout the performance. Nancy returned from the last performance, this time bringing some of her poems with her. Frank asked her how the last performance was and she said that she had stayed at a distance and had been guarded so she wanted to come back as a do over. Frank asked her how much further she wanted to go and she held up her fingers to say a little bit. Linda said that Frank doesn't do a little bit but jumps in and goes all the way. Later when we all traded articles of clothing Nancy took off several layers of clothes and her bra ended up on Frank's head becoming a fluffy hat that billowed out. It was a cozy small group. There was a woman who was a performance artist. Frank asked her what kind of performance she did but she didn't really say much except that it was very scripted. Frank asked her if she would show us what her performances were like and she said that she was terrified of just getting up and doing it. The guy that was with her seemed to have some ideas after he blurted out that her performances were awesome but she said she did not know what to do. Frank asked her how long she needed, five minutes! Jen and Ava traded shirts and Frank asked Ava if she would take off her bra, which she did. Frank was filling time while the performance artist came up with something. While she was still coming up with something Frank asked



her if she would come up and read from his writings. It was amazing to hear Frank's words again about how performances do not need audiences but have the power to create change through doing hidden private performances. After reading, the woman couldn't get back to her seat on the mat fast enough. When Frank asked her if she had come up with something to do she said that we could continue with exchanging clothes and everyone could take something off and put it in the center of the room and put on someone else's clothes like Jen and Ava had done. It was not long after that that she left, she was out of there! Linda said that it was always the people who were artists who had the hardest time with the performances, letting go of how they looked rather than just following and that it was the regular working people who would just jump in. Frank talked with Ava about their upcoming scheduled private performance and asked her to talk as if she was Frank telling Ava what would be happening during the private performance. Ava was not sure what to expect and said that they might take off bras, read poetry, eat food. Frank kept on about erotic play and being lovers and Ava would say that they loved each other and that Frank gets turned on by physical touch and that she did not know what was going to happen and that it was private so she did not want to talk about it in public. Her wheels were churning and she was going through changes. There was a couple who had also seen the flyer up and the woman said that he was always taking her to different things that she had never done before like creating dances to modern art pieces. And soon they were undressing Linda, Jen and Erika and dressing us in sexy costumes with jewelry. Frank said that Betty would be watching this later and would give him shit if we did not have her jewelry on, so we went back for another round of jewelry. Turned out the woman who had dressed Linda,

Erika and Jen created video games that had to do with different creatures. Soon she was coming up with creatures for each of us to be and we became them. She was really great at coming up with creatures that fit each person and also stretched them. She just jumped in and it was really fun to become the creatures. There was a lot of laughter as we became different creatures. Frank was a squawking parrot so he squawked and talked like a parrot. Linda was a swimming dolphin, Jen a gerbil, Erika a spider, Mikee a ground hog, Corey a fly, and Alexi a pelican. We went around the whole room including the band becoming different creatures. Kene-J came up to the front and sang a few songs while Frank had a piss break. He sang some of his hip hop licks and plugged his web contact information. Soon Frank was back with the bra on his head bopping and singing along with Kene-J. Nancy came up and read a few of her poems and then Ava read some of her poems while Erika and Jen undressed the video game creator and put a costume on her. She said that she was ok going down to her underwear and we put on a fun sexy costume with jewelry. The video gamer said that the performance was awesome and like nothing she had ever done. Corey undressed Alexi and soon Alexi was up front and Corey was ready to whip him. Frank said that the black whip hurt while the other one was a little more mild and asked Jen which one Corey should use. She said let's be honest, "the black one". So the whipping began soft and then a little harder. Jen and Linda also did some whipping of Alexi. Frank got undressed, Erika and Jen put a skirt on Ava, the lights went down low and the slides came up. Ava rocked on Frank while she read Frank's amazing deep juicy funny novel. While Ava was reading and rocking, Linda, Jen and Erika did a juicy, hot, melting dance together. Ava did an amazing job reading Frank's novel and it was fun to hear it read out loud all together. It is amazing what Frank weaves together. After reading the novel Frank said to Ava that his novel was what the personal performance would be that they would be doing and was she willing. She said that she did not know because she was not sure what it all meant. She was churning it all and going through changes. At the end of the night people felt that the warning sign was right, that it would take some time to process the performance, and that they would feel the effects of it changing their realities! One guy said that he did not know what to expect coming to the performance, and that during the whole performance he never knew what was going to happen next, and that that was really amazing. The video gamer said that it was really fun and great to do things she had never done before. It was a really fun night of creatures, hip hop music, poetry, exploration of the private performance, whipping, and juicy hot dancing into unknown passion. It felt really good to be with everyone and to dance juicy, soft and fun with Linda and Jen.

BY JEN:

I did enjoy watching Erika put the jewelry and costumes out on the blanket.

There was a guy who came in and sat back as we finished setting up. Then when the lights were all set, Frank said that he's open for business. The guy came over and Frank asked him how he found out about the performance. Flyer! All the people there tonight said that they saw the flyers on the street. It really works even if they get taken down all the time. Then Frank asked him what he did. He was a handyman and he was also in a band. What kind of band? An all male band, but Frank spun



this around and said a band full of postal workers would be a very dangerous band! The guy was enjoying Frank's responses. Eventually Frank asked him to join the band when Kene-J arrived, so we had some great music again. Really fun.

There was another guy who arrived and he loved the quotes on the flyers. He was a poker player who didn't want to work for an employer. Then there was a couple who arrived and the girl was a performer and was interested in the participatory part of this performance. Frank asked her to do something with anyone in the room, but she said she needed to think about it. Instant resistance to something so simple, that would have been fun just to fall into. Which is what a girl from another couple did. She said that she was brought by her friend who always takes her to interesting events. She worked in video games so Frank asked if she could create a creature for everyone to be. She went around the room telling each of us one by one what animal we were and we acted it out. Frank's parakeet was great, and Linda's dolphin. Mikee's groundhog was super funny as he keeled over dead. It was really fun!

Ava was there too. Frank asked if she would exchange tops with me so we did that, but then he asked her if she would take off her bra. The top I gave her to wear was see through, and she said yes and took off her bra. Frank talked with her about their private performance that was coming up. Frank had her be him and describe what it would be like. She mentioned some things about being creative, painting, poetry etc. Then Frank asked her if it would be erotic and she asked what erotic meant. He said that was a good question, so what does it mean to Frank? She said that it means love because it comes from the word eros. Then Frank was Ava and he said that she was nervous to do the private per-

formance because she knew that it was going to be erotic, but that she would do it because being nervous turns her on. It went against all performance 'rules' to talk to Ava so personally in that space with the audience there. Ava was nervous about that but it did bring everything in, more intimate. The audience became a part of this intimate dialogue and even part of the private performance that's to come.

After Ava and I exchanged tops, Frank talked to the performance girl asking her if she had come up with any ideas. She said that her stuff was heavily scripted and she didn't understand how this was a performance if Frank just made it up as he went along, did not have a frame. Frank had her come up and read his little booklet, *The Magical Act of Doing*. Frank's writings do sound different when different people read them. What a great piece to have her read! When she was done reading, she said that we should go with the exchanging clothes theme. She said everyone should take off one article of clothing and throw it in the center and then someone else should wear it. Everyone took something off, and then we all grabbed a piece from the center and put it on. I picked Linda's pants and couldn't even get them up to my knees, whoa! So I wore them on my arms. The video game girl had us be the animals then, and the performance girl and the guy she was with quickly left after that.

Then Frank had the video game girl and her friend undress Linda, Erika and I and put jewelry and costumes on us while the girl that Erika invited, Nancy, read some of her poetry. She had come to the last performance as well but didn't bring any of her poetry then, so she was asked to come next time with some. Here she was! She read as the couple adorned us with Betty's jewels and netting and skirts. Frank called for more jewelry as Betty would give him shit. It's really fun to have her be the excuse to get people undressed. Frank uses everything! Then Frank asked the video game girl if she would undress and let us adorn her in costumes and jewels. She said ok as long as she could keep her underwear on. Ok. Her friend did not want to undress so he didn't do it. We put all sorts of things on her and that was really fun.

Kene-J sang a few songs as Frank went to the bathroom, and then we were back and he asked Ava if she would read some of her poems. At some point Frank had Corey undress Alexi. Then Alexi was brought to the center of the room and whips were given to Corey. Frank asked me to pick which whip to use. The black one hurt more, and I chose that one. It was an obvious choice. Corey was told to start off slow and then build to what Alexi had been begging for. He did that and got to the point where you could see Alexi flinching. Then Frank said for me to take the whip. I whipped him good and knew it must have hurt but there was no reaction. Then Linda got the whip and gave him some good ones. Frank then said it was boring so moving right along. There was nothing from Alexi, and when he went to sit back down he just sat on his own against the wall.

Frank then had Ava come and sit on his lap and rock while reading the last chapters of his book while Linda, Erika and I danced together. That book is amazing and touched on so much of what was going on in the performance. It was a description of the private performance that was to come. Linda and Erika and I melted together in dance, flowing and rubbing in hot friction. It felt very good.

When the reading was over Frank asked everyone what they thought of the performance. Everyone really loved it. The video game girl said that it was not anything they had done before or could expect. Her friend said that he thought Frank's warning

sign was right and he would probably be feeling what went on for a while afterwards, trying to process it. Ava said she really loved to read Frank's book. Nancy said that she felt a general feeling of acceptance that she really enjoyed. She felt that the performance had gone deeper than the last one. Then the performance wrapped up and we started to take everything down.

BY DA BOYZ:

It was great that everything was ready in advance of 8pm. And Frank said he was open for business! He started talking with the first guy who had showed up, early. He, like everyone else who came that night, had seen a flyer. In fact, he had it with him, and pulled it out of his bag. He was a musician, among other things, and Frank asked him what kind of band he was in. He said a "male band", it was a joke. Frank said, "All postal workers?" Now that was a scary thought! Frank had an instant fan. The musician stayed through the whole performance. It was neat to hear what had attracted him and others to the performance, and because the flyer was out on the floor, different people pointed to different elements of the flyer that had attracted them. Several people had seen the flyers up at Ashby BART. It was really neat to hear where people were seeing them.

The next guy to come in had seen the flyer at the 8th St. dance jam, a regular stop for our flyering. Cool! He was unemployed, and an online poker player, saying he wanted to be able to make a living doing it, never having to work for anyone else. Then there were several couples who arrived. One girl said she was a performance artist, and was there with her boyfriend. She had come because she wanted to see how someone else approached participatory performance, because that is what she did. In the other couple, the guy said he had



Performance poster by LaBash.

come because of the fascination with the whole flyer, and the amazing reviews listed on the flyer. Frank said that he had tons more reviews … but a lot of them came from people who had not actually come to his performance! He was always attending interesting, provocative events, and often brought her to them. She said the last one was an interpretive modern dance thing that was participatory … she had liked it, but it was challenging, because she isn't really a dancer. They too stayed for the whole performance, and loved it. Nancy, the poet, and friend of Erika's, also came again, and Kene-J showed up too!

When Frank started talking to the performance artist, he soon was asking her to do something. You could tell right away that she was uncomfortable, did not like Frank focusing on her … wanted to be a spectator. She said she needed time to come up with something … Frank said, "Five minutes." And turned to the next

person … He soon came back to her … She was not going to play along … At some point, Frank had asked Ava and Jen to change shirts, and for Ava to take her bra off. So when Frank turned back to the performance artist, she did say how about everyone throw an article of clothing into the middle of the floor, and everyone pick up something different to wear. Frank ended up with Nancy's bra on his head, Corey had Frank's shorts on his shoulder, the poker player was wearing Mikee's shirt, etc. The musician had taken his shirt off and picked up another … but as Frank talked with the performance artist, she challenged Frank, saying how could this be a performance without a "frame", because Frank told her that he is making it up as he goes along. Frank asked her to come up and read, "The Magical Act of Doing", which was an amazing description both of what Frank does, and about art and performance in general. Corey said later that it was always amazing to hear someone else read these pieces that Frank has written. It always sounds new, and different things seem to come out ...

But she did not appear to get why Frank was having her read it … she seemed pissed. They were soon out the door!

Throughout the performance, Frank talked with Ava about their upcoming private performance .... he was basically asking her to explore what it would be, and to be prepared for it, and to express her willingness to go into it open for anything. It was really amazing, because as Jen said today, it was like everyone was part of the private performance, which had not happened yet … it wasn't that they knew what was going to happen, but had a feeling for it, and the intimacy of Frank and Ava exploring what it could/would be was something that everyone was part of … really intense.

Frank had the couple who stayed come up and undress Linda, Jen and Erika while the musician joined Kene-J playing music, and Frank had Nancy read her own poems, which she had brought this time. She had said that last time, she felt like she had held back a lot, inside, that she had not let herself really experience things deeply, and she was back to go further … How much further? Frank asked … She indicated a smidge! Frank started to say something, and Linda finished it. Basically, Frank doesn't do well with small increments! So watch out asking for more! He said he would remember her as the performance progressed. Her poems were really neat … erotic, personal ...

Then Frank had Ava read her poems too … Jen, Linda and Erika were all now costumed … Frank asked the girl of the couple who stayed what she does. She said that she works in game design … making creatures. Frank asked her to make creatures from each person there. She was game! Frank would be a parakeet, Linda was a dolphin, Mikee was a groundhog, Jen a hamster, Erika a spider, Alexi was a pelican, Corey a mosquito … a lot of fun! Frank pointed out that artists always seem to have the hardest time with his performances, while just "regular" people, people who the artists might look down upon, are willing to experience the performance in a very open and deep way. Linda talked about how this has been their experience for years. This was a case in point.

What would the girl be? She asked Frank to pick! He said, "Snake", and she said she knew Frank would say that! She had his number!

Later, Frank asked if Jen and Erika could undress the couple and put costumes on them too. The guy did not want to take his normal clothes off, but she was game,



except for her underwear. So Erika and Jen took off her clothes and dressed her in costume.

As usual, Frank made sure that everyone knew about Betty and her jewelry, and that they got put on!

Frank also had Corey undress Alexi, and then had Corey whip him in the center of the room. He had Jen pick which whip to use, the soft leather one, or the harder one. She picked the harder one. Of course! Frank said to start mild, and work up to what he has been begging for. The idea of doing it was fun … But after having Corey take a crack at it, then Jen, and then Linda, Frank said this was boring. Moving right along. Alexi was not surrendering to the feeling of what Frank was doing at all.

The last section of the performance, Frank asked Ava to rock on his lap and read the latest chapters of his novel, with the strobes and slides, while Linda, Jen and Erika danced together. It was really fun to hear the latest chapters read, and always beautiful the dancing and the slides on Frank and Ava ...

It was also really amazing to hear what the couple thought of the performance … the game design girl said that she loved it, that she had never experienced anything like it. He said that he did not know what to say … he really liked it. He said that he felt that it was going to be like what Frank's warning sign said, that the effects were going to be felt over the next days, weeks ...

Nancy said that she felt much more connected to everything this time, and that it felt like it was a very accepting space that was created by the performance.

After the performance officially ended, we broke down the set like always, talking about how amazing it was again ...

An Act Of Direct Engagement

POW!POW! Action Art Festival, Climate Theater, San Francisco, California
Friday, October 16, 2009

Monday, June 29, 2009
POW POW
(forwarded to Frank from Tomek:)

Call for Artists: POW! POW! mini performance art festival

Call for Artists: POW! POW! mini performance art festival
application deadline extended!

POW! POW! 2nd annual mini performance art festival in San Francisco is searching for original "cutting edgy" performance art works!

Are you willing to take more risks in your performances? Is there any performance piece you always wanted to do, but couldn't, because it didn't fit into your funding organization's agenda? Did you limit your artistic vision because you thought it might "offend" your politically correct grandmother or someone else? If so, your prayers have been answered! POW! POW! 2nd annual mini performance art festival opens a free expression space for any kind of performance art with "no strings attached!"

The only festival of its type, POW! POW! actually encourages and supports performance artists to do … whatever they want!!! Unlike other funded festivals, POW! POW! is a grass roots festival run by artists and for artists themselves. POW! POW! believes in expressing and/or experimenting with anything artists want without aesthetic, moral, or social limitations. Since POW! POW! is not funded, there are "no strings attached." In spring of 2008 the first POW! mini performance art festival was a huge success. We received press in the San Francisco Chronicle and numerous other local publications, and had sold out nights of our shows. We anticipate the 2009 POW! POW! to be even better!!

Selected works will be performed at The Climate Theater in San Francisco, California during our 2nd Annual mini performance art festival on October 15, 16, and 17th, 2009.http://www.climatetheater.com/

What we are looking for:
- Risky, outrageous, adventurous creative work
-6 hour continuous installations
-30 minute or less performance pieces
-Artists who are not afraid to express themselves

POW! POW! is looking for low tech or semi-low tech body-based performance art.

What we DO want:
Original, out of the box, risky, outrageous, adventurous and creative action work based on body, time and action (s)

What we DON'T want:

Anything that looks like conventional theater, dance (choreography), music or media work.

Wanna apply? Please send us the following:
-One page proposal
-Arty Bio
-E-mail address
-Website link (if applicable)
-Video summary to give us an idea of your work + ideas in the format of VHS, DVD, or working YouTube links
-$20 application fee - check or money order made out to group A

Send all of this and your soul to:
POW! POW!
PO Box 9492
Oakland, CA 94613



Front of POW! POW! Festival flyer.

IN HAND DEADLINE: EXTENDED TO 07/01/09!!!!
You will be notified by email if your piece has been accepted by the first week of July 2009.

For questions please contact
powsf@yahoo.com
www.myspace.com/powminiperformanceartfestival

The curators/producers of this show are:
Alyssa Lee of group A, and gal*in_dog AKA Guillermo Galindo

p.s. please forward to interested artists!

Frank's reply to Tomek:
thanks, Tomek! I am sending them a proposal right now for "AN ACT OF DIRECT ENGAGEMENT." it sounds like they are looking for us. But we will see if they want cutting edge or just "edgy!"
In Freedom,
Frank Moore

A PROPOSAL FOR POW POW

AN ACT OF DIRECT ENGAGEMENT
A thirty minute performance by Frank Moore

I will sit nude in my wheelchair on stage for thirty minutes reaching out to the audience, beckoning to them to come up to explore my body and whatever else they are moved to do with me. There will be no introduction or directions before the act. I will call out to them non-verbally.

There may or may not be plants in the audience. There may or may not be musicians in the audience. If there are, they will not start playing until fifteen minutes into the piece. There will be slides projected upon my body.

Frank Moore
6/29/2009

From the organizers:

Dear Artists: We hate this legal stuff but the festival grew out of proportion this year and, hey, this is America, the land of the lawsuits. No big deal though. This is just to make sure that you are responsible if you hurt yourself or if you break something during your performance. Please sign and/or copy and paste this waiver of liability in an email and send it back to us as soon as possible. This will proof that you agree with the waiver.

Please note that if if you don't sign this waiver and provide it to the directors of POW! POW! you can't perform at POW! POW! 2009.

Thanks so much for your cooperation, guillermo galindo AKA gal*in_dog + alyssa lee, POW! POW curators

RELEASE AND WAIVER OF LIABILITY, ASSUMPTION OF RISK, AND INDEMNITY.

IN CONSIDERATION of being permitted to participate in any way in **POW! POW!** Action art Festival from October 15-18 2009. I, for myself and for my personal representatives, assigns, heirs, and next of kin:

FULLY UNDERSTAND THAT "I" AM RESPONSIBLE FOR ANY ACTIVITIES INVOLVING RISKS AND DANGERS OF SERIOUS BODILY INJURY, INCLUDING PERMANENT DISABILITY, PARALYSIS, AND DEATH ("RISKS"); (b) these Risks and dangers may be caused by my own actions or inactions, the actions or inactions of others participating in the Activity, the condition in which the Activity takes place.

THAT "I" AM RESPONSIBLE FOR ANY RELATED DAMAGE CAUSED BY MYSELF OR MY COLLABORATORS TO THE PREMISES OF THE **Climate Theater** (Located at 285 9th Street. At the corner of 9th and Folsom in San Francisco, CA) DURING AND RELATED TO MY PERFORMANCE AT THAT SPACE.

HEREBY RELEASE, DISCHARGE, AND COVENANT NOT TO SUE NEITHER **POW! POW! Action Art Festival** or **Climate Theater**, their respective administrators, directors, agents, officers, members, volunteers, and employees, other participants, any sponsors and advertisers.

I HAVE READ THIS AGREEMENT, FULLY UNDERSTAND ITS TERMS, UNDERSTAND THAT I HAVE GIVEN UP SUBSTANTIAL RIGHTS BY SIGNING IT AND HAVE SIGNED IT FREELY AND WITHOUT INDUCEMENT OR ASSURANCE OF ANY NATURE AND INTEND IT TO BE A COMPLETE AND UNCONDITIONAL RELEASE OF ALL LIABILITY TO THE GREATEST EXTENT ALLOWED BY LAW AND AGREE THAT IF ANY PORTION OF THIS AGREEMENT IS HELD TO BE INVALID THE BALANCE, NOTWITHSTANDING, SHALL CONTINUE IN FULL FORCE AND EFFECT.

I hereby understand that if I do not sign this waiver I am not authorized to perform at the POW! POW! 2009 festival.

From: Keith Hennessy
To: Pow Pow
Cc: alyssa lee
Sent: Fri., October 02, 2009 2:03 PM
Subject: Re: IMPORTANT: Waiver of liability

Hey this is America
And our job is to break the rules and laws that keep us down. Only laws and practices that break can be changed. I'd much rather sign a promisory note saying that I recognize that Alyssa and galin.dog are broke ass artists and Climate is a tiny non-profit artspace so of course if I hurt myself or someone else it's my own damn fault and even if it isn't I won't sue another artist or small artist space because suing is neither creative, nor liberatory. I promise to work towards community not liability.

Keith

In case that's not enough, here is my cut & pasted waiver

From: Frank Moore, October 3, 2009

while I will sign, I agree with Keith. I have found that such legal shit tends to bring more problems than it avoids. And imagine the artists who are coming from out of town … Spending money to get here … Being told they can't perform if they don't sign. It wasn't in the original artist agreement. Will the audience members have to sign?

Such legal shit seems weird in the underground reality.

But I will sign! But don't drop me down the stairs in my wheelchair! I have a high Power lawyer! And I know Alyssa, gal*in_dog, and CLIMATE THEATER have extremely deep pockets! Years ago The Kitchen in N.Y.C. pulled out a contract for me to sign minutes before my show … Basically for me to promise I wouldn't offend anyone. I signed. But as I signed, I said I would offend … So sue me! And I kept that promise! But they didn't sue!

In Freedom,
Frank Moore

From: Pow Pow
To: (email list of performers)
Cc: alyssa lee
Sent: Sat., October 03, 2009 2:56 AM
Subject: Re: IMPORTANT: Waiver of liability

Dear Frank:
You know I have a lot of respect for you and for your work. I just want to let you know that we are required by law to have an insurance which, at this point, we can't afford. We have already invested in the rental of the space and the publicity and the mailing from our own pockets.

Maybe if we were a big corporation we wouldn't have to do this. Perhaps if we were the Yerba Buena Center for the Arts or the San Francisco Ballet we would have an insurance already payed for. We would also have an army of lawyers to deal with any trouble. If this was the case, then the artists' expression would be jeopardized, dictated and censored by our shareholders, our funders or by our sponsors and consumers.

We have put a lot of work and love into this festival. Alyssa and I have invested many hours of our personal lives into this. We do this with pride just because we believe in free expression. We believe in grass roots art and we enjoy having people like you being part of this too. We also understand the sociopolitical implications of doing this in times when everybody else is afraid to speak out.

Please understand that one thing you can't ask us to do after all of this, is to put the few things we own in life at risk just because of plain negligence.

Thanks for signing. We appreciate your understanding.

Sincerely,
gal*in_dog
POW! POW! Curator

From: Frank Moore
Subject: Re: IMPORTANT: Waiver of liability
To: (list)
Date: Sat., October 3, 2009, 10:23 AM

gal_in, I understand what Alyssa and you are doing and greatly value it. I have been putting on events for over thirty years. So I know what you two are dealing with. But the legal shit attracts problems, which is why I always have avoided legal shit.

In Freedom,
Frank Moore

From: Pow Pow
To: (email list of performers)
Cc: alyssa lee
Sent: Sat., October 03, 2009 3:31 AM
Subject: Re: IMPORTANT: Waiver of liability

OK Frank:
I respect your opinion. After all you are older than me. Right? : __)
Lets now go to sleep now. Its pretty late here.

gal*in_dog aka guillermo galindo

From: Pow Pow
To: (email list of performers)
Cc: alyssa lee
Sent: Sat., October 03, 2009 7:44 AM
Subject: discussion on liability

hi artists:

i appreciate everyone's opinions (some shared with all and some not shared with all) + am glad that you have spoke your minds + hearts!

first + foremost -- i am very sorry if the waiver has upset anyone. that was not our intention. we were required to have a mandatory meeting with the climate theater this past week. at this meeting we were told that we had to complete the following or POW! POW! could NOT go on unless the following was taken care of:

1) we must provide our own insurance liability for the festival

OR

2) have artists sign a waiver that states that they will not sue POW! POW! (alyssa + guillermo) or the climate theater.

we don't have thousands of dollars, and we didn't want to ask you to pay anything, so we went with option #2, which we thought in this situation was the lesser of two evils.

we are not trying to attract anything negative + did not know that we had to have this implemented until last week. please bear with us with this.

if we don't provide the climate theater with proof that all of our artists have agreed to take full responsibility for themselves if anything happens to them that they do on their own then we can't have POW! POW! go on.

i promise you that we are NOT asking you to sign a waiver that states you will not offend anyone, and we will NOT ask you to sign a waiver like that!!! in terms of the question - "do we have to ask the audience to sign" … i see a piece developing out of that! :) but the climate said that their insurance covers the audience members. if anyone wants to see the information we were provided about this i would be happy to share.

we appreciate everyone's time, energy, thoughts, etc. about this festival. POW! POW! is going to be an awesome show. see you in less than 2 weeks! we can't wait to see your work.

:)
alyssa

From: Frank Moore
Sent: October 6, 2009

ah, yes, Alyssa! Climate theater put you behind the eight ball by springing it on you two weeks before the show. They are a theater. So they (should have) known about their insurance issues. If the waiver was a part of the original agreement, I doubt that anyone would have a problem. But springing it on you is very unprofessional of them … And if they pulled out of the show, it would have been a breach of contract on their part. But you are right … The thing is to get the show on!

and yes, it's a part of my piece! It shows the difference between THEATER and PERFORMANCE ART. In THEATER the audience and performers are in two separate realities. So they can insure the audience members but not the performers. (Mmmmmm, when we are in the audience, are we covered? Don't ask them this --until after the festival!) But in performance art there's no such clear division between audience and performers. Like most of my cast (if I have a cast) may be in the audience playing audience members. Will they be covered as audience members until they reveal themselves? Moreover I am inviting the audience members up on to the stage to be a part of my performance. Will they stop being covered? If so, when will they stop being covered? When they decide to be a participant, or when they start climbing the steps to the stage, or when they are actually on the stage? And what happens if I get off the stage and the "audience" participates? Who is covered? Oh those damn performance artists!

In Freedom,
Frank Moore

From: Frank Moore
Subject: Fw: POW!POW! ACTION art festival 2009 - next weekend!
To: "Frank Moore/E-SALON" Date: Saturday, October 10, 2009, 10:58 AM

BE PREPARED TO FAINT FROM THE LACK OF AIR BEYOND TABOOS FRIDAY!

Date : 10/11/2009 11:08:47 AM
From : "Pow Pow"
To : "Frank Moore"
Subject : Re: Fw: POW!POW! ACTION art festival 2009 - next weekend!

thanks for publicizing the show so much! we're sure your night will be completely sold out! :)

FROM VIMEO PAGE BY FRANK:

Well, for this one about a third of the audience ran out of the room from fear (which is strange because it actually was a festival of "dangerous" performances); another third froze in their seats ignoring the nude dancers (ditto!). The final third loved it! A very successful piece!

BY FRANK MOORE, OCTOBER 18, 2009:

The audience Friday night was about the most uptight fragile audience I have played to. This is seemingly absurd because it was a festival of edgy performance art … Of course edgy art often stays within the edges! But the festival was advertised like this:

"Among many outrageous artists, POW! POW! 2009 will feature daring and controversial performers such as Frank Moore, Keith Hennessey, Michael Namking, and many others." -- POW! POW! Action Art festival 2009 at The Climate Theater.

But most of the audience sat like they were in glass coffins even before the show started.

The title of my piece was AN ACT OF DIRECT ENGAGEMENT. All of this should have been a warning of what to expect. And seeing just a nude guy in a wheelchair sitting on stage, slides projected upon his body, moaning/shouting/coaxing, gesturing or whatever the fuck he was doing, and this is all that is happening for several minutes that felt like hours! … Jesus Christ, it is obvious this piece isn't playing in normal time, but is stretching time, moving outside of the normal boxes of comfortable zones!

I wrote these top secret directions the night before the show:
"I am being on stage alone for the first five to ten minutes. If nobody comes up, I will motion to Linda. Then Linda, Jen and Erika take off their clothes fast in the audience and start bringing people up onto the stage to me to touch me, rub me. (The musicians will start playing ten minutes into the piece.) For the last ten minutes you three will start rubbing me dirty!"

And, with one exception, it went off as planned and timed as if I had planned and timed it … That never happens. The exception was that the house lights didn't come on at first so that I could establish eye contact with the audience at the beginning. But I got the timing back on track (I watched my big clock all through the piece!). I came in three minutes under my allotted half-hour! I packed a lot in within that time! When Linda, Jen and Erika took their clothes off in the audience and started going up to audience members to get them to go up to me to touch explore my body physically, they got very violent reactions about violating the audience's personal space … as if this was theater, not performance art! But there was a group that developed around me … including people who at first said NO WAY! There was an innocent intimacy, mainly holding hands, pulling my body hair, including arm pit hair! But shtick cut this section artificially short. So Linda, Jen, Erika and I started our erotic play dance. Apparently this started the exit of a number of audience members, stopping at the door to give pieces of their minds … just like in the Dada days. I was glad we have not lost our touch! But I don't think I should read too much into it because a similar mass exit was caused later just by removing chairs so that people could dance to the high energy raucous hip hop group. So it didn't take much to piss those people off! But I will take the credit! Also after the show (while we were trying to get to the bathroom) we got surrounded by people (well, two) who



Photo by Daniel Lorenze.

loved the piece. They were able to describe why it inspired and turned them on. I am taking credit for those reactions too!

BY ERIKA:

When I got to the theater Frank had just made it up the long flight of curving stairs. We set up in one of the backstage rooms filling up the room with all of our stuff. Frank had a beverage and we scoped out the theater. Soon we made our way into the theater area for the tech run. We would be on third. When we found out that the tech guy was running late we set up our picnic and ate, large sandwiches for most, yummy potato salad and delicious tabouli. It was really fun to have a picnic in the theater. Then Jen and I were off to get coffees at Pete's. Two and a half blocks was more like five blocks but we zipped along and were soon back with the coffees! The tech rehearsal was moving along by then and soon we were up going over lighting and slides. Soon people began to come in off the streets for the show. The curators of the festival took money at the top of the stairs dressed as a nurse with lovely cleavage and a doctor. We took up two rows and Frank had a couple of truffles with his coffee. He gave me a taste of his truffles which were super yummy and hit the spot. Kene-J arrived and he sat up front acting as if he did not know us (part of the plan) with his keyboard, talking to the woman who sat next to him.

Soon the show started and Frank headed backstage to undress. The first piece was a guy dressed in black with small spikes on his clothes popping a stage full of white balloons with the small spikes on his clothes. Then there was a woman who rolled out bread dough and then wore braided bread on her arms so that she looked like one of those muscle guys in a muscle show while a video of Japanese internment camps played in the background. Her movements mimicked the guys in the video.

Then it was time for some real meat and substance!! Frank rolled out onto the stage nude and the slides began to play on his body. For the first ten minutes Frank sang to the audience and motioned for people to join him. The lights came up in the audience and Linda, Jen and Erika undressed in the audience and walked around asking if people would like to come up and explore Frank. At first nobody wanted to come up and it seemed like maybe there wasn't going to be anyone who would come up. There was one guy who told Linda that there was no way he was going up and join such a spectacle! Then people started wanting to go up and they sat on the sides of Frank holding his hands. The tech guy really wanted to go up and later after the show he said that he loved how uncomfortable it made everyone and that it really made people question their boundaries. And Frank said that he did not answer the question for anyone. There was one woman in the audience who said she wasn't sure she wanted to go up, and then she just came up on her own. By now Frank had a bunch of people all around him and he said that they could touch him anywhere so people started exploring a little more. Linda, Jen and Erika joined Frank on stage for some hot, deep, juicy, small rubbing and rocking. Then Linda, Jen and Erika had a tickling fest. Our set was half an hour, with Kene-J sitting in the audience playing the keyboard softly. It felt small and raw. You could feel the discomfort in the audience and you could feel people staying with it. Some did not, and they were out of there, but not without a few questions about Frank at the door before they left. They wanted to know more!!



Photo by Daniel Lorenze.

Then it was intermission and we got some free drinks and then settled back into our chairs in the audience. The next piece was a guy dressed like a sadistic Raggedy Anne doll who explored the dark side of nursery rhymes and then there was a music video. Then came the Green Hemoglobins who were really fun! Some more meaty substance! Everyone got on their feet and was dancing when these guys got on the stage. They were four white guys singing hip hop with fun costumes. Crazy Pickle was in a big pickle costume with a top hat and a big gold rapper necklace that said "Crazy Pickle". BB Gun had green hair and an orange boa, Lubricated Goat was bloody and wearing a depends diaper with a loaded bulge in the back and then there was pink lemonade. These guys were really fun, musically tight and with unforgettable raunchy lyrics that stick with you like songs about bitches and hoes and nut sacks. They enjoyed each other and you could feel that. They followed Frank and invited the ladies to come up on the stage to explore their bodies, and we did! They came out for an encore and Crazy Pickle danced with Frank. After the show Frank invited them on the Shaman's Den. Most of them are from New York but they will keep in touch. After we all had a trip to the bathroom and we gathered up our stuff some of the Green Hemoglobins helped carry Frank down the stairs. Then it was time for Mikee to get some smacks on his ass for his birthday. We loaded into our fleet of rainbow cars and headed home for pizza! It was a really

fun night performing, seeing Green Hemoglobin, picnicking and hanging out in the theater, being together!

BY DA BOYZ:

Meanwhile, we loaded up the car, and it wasn't long before Jen was heading down and we were closing things up and setting up in the car, and caravanning off to SF!

It was a fun adventure climbing up into the Climate Theater with who we would later find out were the green hemoglobins … the crazy pickle himself! Erika was there as soon as we arrived … there was quite a load of stuff to bring in … our picnic! Pretty soon, we set up out in the theater, waiting for the tech check … Since Travis, the tech guy, had not arrived yet, and there was an ETA on when he would arrive, you guys decided to just go ahead and eat first. It was fun having all of this great food that Alexi had made, and sitting in the empty theater … various people associated with the performance festival popping in from time to time … Then after lunch, Jen and Erika went down to Peet's for coffees, a trek!

When Travis arrived, he was very apologetic, and hustling. He was great! He jammed through the acts, from bottom to top, and was really great with everyone, making it all happen.

Corey set up the camera, there was a plan for when to wheel Frank backstage … basically any time! The first two acts were 5 minutes apiece, and then Frank would go on. Kene-J had arrived, and already had his keyboard, and he "didn't know us" … he was just an audience member who had happened to come with his little Casio keyboard! We saw him start chatting with the cute girl sitting next to him!

Before you knew it, Frank was on! He sat nude on the stage, calling out to people … the slideshow played on his body … nobody in the audience budged … Before the performances started, Corey had heard these two girls in the row behind us. One of them was noticing the empty seats up front, and wanted to go sit in the front row. But her friend didn't want to … she didn't want to get "dragged in" to a performance. Corey told Linda and Frank this before it all started. Now, no one was coming up to interact with Frank.... at some point, Linda, Jen and Erika took off their clothes and came up to Frank … then they went out into the audience and invited people up onstage to touch Frank. People started going up … it looked like a bunch of people declined … Linda later said that one person responded with a loud, "No!" and said something about this being a "spectacle"!

You could feel the tension in the room, but then the people who did come up to touch Frank were great, and there was that familiar feeling of transformation, of those people entering a different reality … they really liked it! That same girl who had wanted to sit up front, came up to touch Frank, but her friend declined. She thanked Frank when she left the stage …

At some point, Alyssa and Guillermo came up to participate, but they did it as their doctor and nurse shtick. Frank told Guillermo to take his gloves off … he did, but they continued to just put their stethoscopes on Frank … It felt like it broke the feeling of what was happening, broke up the intimacy. Most of the people who had been up there left the stage after Guillermo and Alyssa showed up … a few stayed. Later, you were talking about how they were not comfortable with the intimacy, the openness of what Frank was doing … they had to do something to lessen its intensity ...

So then Frank had Linda, Jen and Erika come back up and play with him intensely and intimately … he called them up early!



Photo by Daniel Lorenze.

It was the longest 27 minutes! The air was thick with discomfort and judgments … people started nervously, aggressively laughing … people left the theater, you could hear people talking to each other uncomfortably … it was intense, palpable. Even when Frank had Linda, Jen and Erika tickle each other, this feeling in the audience did not lighten! Linda said afterward that "we did good!!"

It was amazing to hear later about your conversation with Travis and another woman who had come up in the beginning to touch Frank. Travis was also one who had come up to touch Frank. He had totally gotten what Frank was doing. He said something along the lines of that Frank's performance asked an open question about where people's boundaries, limits are. Frank said, "And I did not answer it." Travis said yes, yes! He loved it. He loved that people were so uncomfortable, and that it seemed so uncomfortably long! He said the part where Frank, Linda, Jen and Erika were playing together was great because one didn't know what they were doing … More questions without answers! The woman said that at first her response to Frank, to coming up and touching Frank was "empathetic" … it was something of a "crip" thing … empathizing with Frank's "condition" perhaps. But then she saw Frank surrounded by Linda and Jen and Erika, playing deeply and intimately with him, and thought, "He is lucky! I wouldn't mind three naked sexy women rubbing into me!" Frank invited Travis to the "Reality Playings" series, and he was excited to come, especially to an even longer performance!

The last performance of the night was Green Hemoglobin, a great rap quartet, including Lubricated Goat, a big beefy guy with tattoos and a beard wearing a tiny smock and Depends! Crazy Pickle, a guy in a huge pickle outfit with gold chains with his name "Crazy Pickle" spelled out … Pink Lemonade was another guy, and BB gun, the short guy with the green hair. They were a lot of fun! Alyssa started clearing away chairs for their set, so people could get up and dance. Their raps were really

funny, absurd, surreal! High energy! Frank invited them onto the Shaman's Den afterward.

BY JEN:

We were on our way! Linda told me about Chinga Chavin from Country Porn, how Frank had contacted him again from all these years ago. Really cool! We got to the space and found a parking spot not far away. The boyz were right in front.

When we got to the door, Allyssa from the Pow Pow greeted us. She said that the carriers to help bring Frank up the stairs were not there yet but were expected at any time. While we waited, Corey, Alexi and I took the stuff upstairs and put it in the backstage room. The people who were going to help carry Frank up the stairs arrived and they helped Corey and Alexi haul Frank up in his chair. Linda was right behind them and I pulled up the rear with the toilette chair. When we got upstairs, Erika arrived. We got comfortable in the backstage room and then figured that we would go out into the theatre to wait for the tech check. The place was a little maze with hallways and doorways everywhere. The toilette chair was hidden under a blanket and tucked out of the way. We got comfy in the theater seats. There was another little glitch in that the tech guy, Travis, hadn't arrived yet, so we pulled out the sandwiches, potato salad and tabouli and had a picnic. After eating, Erika and I went to Peet's to get coffee for Frank, Linda and Mikee. I got a small as well. We got back and the tech check started soon after that.

Travis was great. He set up the projector and then marked it off. Marked off where Frank's chair was going to be as well. He covered all the details and was very accommodating. After the check, Guillermo came by with the release forms for everyone to sign and said he had been bad so this was his punishment. I rubbed Frank while the place packed up. Kene J made it! We gave him the little keyboard to use from his seat in front of us in the audience. A girl sat next to him and was chatting him up the whole time. Then we had a bathroom adventure using the toilette chair. Linda and Mikee transferred Frank into the toilette chair at the top of the stairs - yipes! Then wheeled him into the bathroom and we waited while Linda brushed her teeth. When we got back to our seats, Linda looked at the program and asked how long the first 2 performers were going to be. They were only 5 minutes each! That meant that we had only a little time to get ready to go on! We wheeled backstage and got Frank undressed. When the time came, Corey pulled Frank up the 2 steps to the stage. He got placed in position, mic on, clock set at the front of the stage, and our performance started.

Frank sang and wailed for a few minutes. Kene J played the keyboard but it was very low, barely audible. After a while Frank gave Linda the signal, which meant she, Erika and I, who were sitting in the audience, were to undress quickly and then start bringing people up on stage to explore Frank. Erika and I followed Linda for a while and then we split up, asking whoever we could. Most people said no. They were really refusing. Some people didn't know if they wanted to come up. There was a girl in the back that wasn't sure but eventually took my hand and came up. Travis told Linda he really wanted to go up. Others were inspired by the few that went up, so they went up on their own. Pretty soon Frank was surrounded and he said that they could explore his whole body. This blew all kinds of boundaries away and opened up so much. People started caressing him all over. The intimacy was there



Photo by Daniel Lorenze.

until Alyssa and Guillermo, dressed as a nurse and doctor, came up and started putting their stethoscopes on Frank. Guillermo had gloves on but Frank told him 'no gloves!'. It broke the intimacy that was happening with the others on stage. They were shticking. Then Frank gave Linda the signal again which meant for her, Erika and I to start dancing and rubbing him dirty.

We three crept up on stage and started rubbing Frank. Everyone else dispersed and went back to their seats. We rubbed Frank dirty. Arms and hands were all over. Linda's head was at Frank's crotch and then she got up and I sat on Frank's lap with Erika rubbing him. At one point I looked at the clock and only 19 minutes had passed, but it felt like forever! Then I looked again after a while and only 3 minutes had gone by! It was like time standing still, and you could feel the awkwardness of the audience, people shifting, laughing, leaving. We rubbed and danced like that and it felt good to focus on us, on what we were doing, because it felt good. Then Frank said for us 3 to tickle each other. So we did that and it was fun! We laughed and tickled each other all over. But again, it felt like it went on and on. I just kept having the thought that we were doing what we do, what we were there to do. We did our job. We really freaked the audience out. Took them to the edge and beyond.

When Frank said 'the end' we were 3 minutes under the half hour mark. Corey helped take Frank down the steps and we wheeled him into the backstage room. Whew! I got dressed and then went back to the seats to get Erika's clothes. We located Linda's top while Mikee got clothes out for Frank. Then everyone got dressed and Erika and I went to the bar to get our free drinks. Mango lime soda, loaded with sugar. But it was cold and the space was really really hot.

We all got back to our seats to watch the next performances. The intermission was over and the next act started. It was a guy dressed as a big nasty doll doing nasty fairy tales. Then there was a video of a girl singing. I was starting to fall asleep. Travis introduced the last act and you could feel excitement building. Alyssa came in and cleared the chairs for space for people to dance. A rapping crew came out consisting of a giant pickle, a lubricated goat and a couple of other dudes all dressed up in outrageous outfits. They were good!

We moved Frank closer to the stage and we all danced to the raps of bitches and ho's. They reminded Frank of Country Porn! Really fun to dance to them, and they were rocking out! Then they invited all the ladies to come up on stage and explore their bodies. That was great! We all went up there and caressed them. It was a lot of fun!

When the show was over, including an encore, we wheeled Frank to the bathroom. On the way there, Travis came up to us to give Mikee the dvd of the slide show, but then he told Frank that his piece was amazing. Frank asked him what he liked about it and he said that it raised a lot of questions. He said it went beyond boundaries and everyone on stage could do whatever they wanted. This made people very uncomfortable and he really liked that. Frank said that he didn't provide any answers to those questions, and Travis said that he liked that too! He really got it! It was amazing. Frank also asked Travis what he thought when the three of us were dancing with Frank. He said it was arousing, but that it was difficult to tell what was happening. Was it sexual? Was it not? It raised questions too, and it made people very uncomfortable. Said that it seemed to go on for a long time, and Frank told him that we even came in under our time limit. It was the uncomfortable feeling that made it seem so long.

Frank told Travis about his longer performances, including the Temescal series. I went and got a flyer for him and he said that he would come. He really loved what Frank did. A woman was standing there and Frank asked her what she thought of the show. She said that it stirred a lot of feelings for her that changed as the piece went on. Like when it first started she had a lot of empathy, but then when she saw Linda, Erika and me dancing with Frank she thought, 'what a lucky guy!!' She said that she would love to have 3 ladies rubbing all over her too! Frank gave her a flyer and told her to come to the Temescal performance as well. It was amazing to have these encounters, and it showed that there were people there that got it, that really enjoyed the direct experience of it, the open boundary erasing unknowable intense power of it. We did our job.

After pissing, we went backstage so Frank could talk with the rap group and see if they would be guests on his show, The Shaman's Den. They were mostly from out east, so anytime they were back and had time they could come on the show. They exchanged contact info. Frank told them about Chinga and Country Porn, and said they reminded him of that and that they were really good. Country Porn had inspired Frank back in the day to do OBR. Then Alyssa thanked Frank for enhancing their festival, the Pow Pow festival. She asked how we thought it went and Linda said we thought it went really great! We had a lot of fun.

Then it was time to get Frank back down the steps. Two of the guys helping were from the rap group, Green Hemoglobin. They helped Corey and Alexi carry Frank down and once he was back on the ground we could safely call it a night. Erika walked with us to the car. It was a warm evening. She gave Mikee a nice smack on the ass and then we were off, bouncing down the freeway to Country Porn. When we got home, we adored the kittens, then Frank came in and had some water. Corey came in after unloading everything and we talked about the performance. Then we all hugged goodnight and Corey and I gave Mikee some good slaps to the ass. Happy Birthday Mikee!!!!

POST EVENT:

From: Pow Pow (alyssa lee + gal*in_dog
Friday, October 16, 2009
Subject: POW!POW! opening night was a huge success

WOW! Our first night of the festival was AMAZING!!!!! It was a sold out, completely packed wall to wall with people loving ACTION art! A huge THANK YOU to the wonderful artists who shared their work last night. We were so proud. We've heard nothing but positive artists who shared their work last night. We were so proud. We've heard nothing but positive feedback about all of the work + the general vibe of the show in general. Also, another huge thank you to all the volunteers last night who helped us run around + get everything together. we are so excited for the rest of the festival! YAY!

Frank's response to this as forwarded out to the e-salon, 10/22/09

POW POW performance festival promoters stated everybody loved the festival … As if this is the goal of edge art! Well my piece for their Friday night show cleared out about twenty percent of the audience, and freaked out another twenty percent (both numbers are pitifully low!) … Yes, sixty percent actually liked it! So I will try harder!

---

gal*in_dog's response to Frank, 10/22/09

OK Frank, next time we will just say that people hated the festival in order to make it sound more radical.
gdog

Frank's response to gal*in_dog, 10/23/09

mmmmm … You seem to miss my point … Probably because I ended with the joke of "so I will try harder!" in reality I don't try to make people like or hate or whatever a piece. I design a performance to go outside the edges of normal boxes … This often creates uncomfortable eddies. I am after effective change. I am not aiming for people to like, hate or whatever. I am not aiming to be "radical", "acceptable," or whatever. Powerful reactions are good indicators that seeds and time bombs have been planted! The festival was advertised like this: "Among many outrageous artist, POW! POW! 2009 will feature daring and controversial performers such as Frank Moore, Keith Hennessey, Michael Namking, and many others." POW! POW! Action Art festival 2009 at The Climate Theater this kind of art isn't in the framework of "like," "hating," etc. so saying "OK Frank, next time we will just say that people hated the festival in order to make it sound more radical" is stepping outside the kind of art that was being presented. I wrote this column below for THE DRAMA REVIEW about these issues: "Art is Not Toothpaste"

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gal*in_dog's reply, 10/23/09

Hi Frank,
Being a college professor, I certainly have no excuse for finding a common denominator to define the audience reactions to the different pieces presented in the festival. Sometimes I am overwhelmed with things and, in a hurry, I focus on conveying an immediate message. In this particular case, announcing the posting of the photos in the internet. Most times I don't have

enough time to, carefully, analyze each word I am using.
Needless to say but not an excuse, my mother tongue is actually Spanish.

Having said this, I agree:

Perhaps going back to our press release and using words such as "daring" and/or "controversial" or "outrageous" might have been more accurate. Specially in relation to your work.

Well … I'll try to do a better job next time.

best,
Guillermo, gal*in_dog

Frank's reply, 10/23/09

ah, yes Gal*in_dog! It is more about what the expectations are that the audience comes into the performance with than anything else. They read DARING, CONTROVERSIAL PERFORMANCE and they come for hip TV … And they actually get pissed when they actually get what we told them they'll get! I have been working with this for over forty years! On the flyer for my monthly performance series it states:

REALITY PLAYINGS:
experiments in experience/ participation performance
Frank Moore, world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and musical instruments and your senses of adventure and humor. Other than that, ADMISSION IS FREE!

but each time there is someone who gets pissed/shocked that it's actually experiments in experience/ participation performance, etc. It's a part of our job as artists to explode these limiting expectations.

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gal*in_dog's reply, 10/26/09

Got it.

Now the question is if we really want to give the audience exactly what they are expecting to get.

saludos,
gal*in_dog

From: Pow Pow
Sent: December 08, 2009 9:54 AM
Subject: Artists and the Recession Survey Results

hi POW'sters - thought you might be interested in this … happy holidaze!

Date: December 2, 2009 3:51:04 PM PST
Subject: Artists and the Recession Survey Results

Dear Alyssa,
Thank you so much for your participation in the Artists and the Economic Recession Survey, commissioned by Leveraging Investments in Creativity, in collaboration with Helicon Collaborative and Princeton Survey Research Associates International.

As promised, here are the preliminary survey findings:

Highlights of the data include:

• Two-thirds of artists hold at least one job in addition to making art.
• Artists' incomes are relatively low (two-thirds made less than $40,000 in 2008), and half (51%) reported a decrease in their art-related income from 2008 to 2009.
• Forty percent of artists do not

have adequate health insurance and more than 50% are worried about losing what they do have.
• Despite the challenges, artists are optimistic about the future—89% think artists have a special role in helping strengthen communities in these times, and 75% believe this is an inspiring time to be an artist.
• Some opportunities have emerged as a result of the recession—40% report they have been able to spend more time on their artwork, and one-third have seized the opportunity to experiment and collaborate more.
• While direct financial support would be most helpful to artists, technical assistance, networking opportunities, and supplies are also high on the list.

A full report will be available on our website in early Spring 2010.

Thank you for your interest and participation,

Judilee, LINC

Frank Moore's response:

and is this suppose to be earth shattering news? Or even shocking depressing outrage?

Actually this survey is a great piece of ironical performance art. Getting paid good money to ask those obvious questions! That is high art indeed! And I love the surreal name, Leveraging Investments in Creativity. Like how many joints did it take to come up with that new speak name, and how many more joints to keep a straight face saying it.

Btw, if you see Leveraging Investments in Creativity drive up, RUN!

In Freedom,
Frank Moore

Keith Hennessy's response to the Artists & the Recession Survey Results:

Dear Frank & Pow Pow artists
Here is how I responded to the survey
Keith

That is, an artist responds to the Survey's startling revelation that artists are usually low-income and less likely to have health insurance than the general population.

Additionally, the survey discovered that if we don't quit, we tend to thrive in times of crisis. Oh yah and we prefer money to buying stuff and networking.

No personal offense intended to the individual human workers who receive this, but …

The following survey highlights are so ridiculously obvious that the money spent is a rude joke at the expense of art, not in service of art. The consulting fees that paid to find collect this info could have supported my next project, which has been rejected by five granting organizations and is now a dead idea. Probably several projects could have been funded.

Of course artists hold other jobs, have low incomes and don't all have health insurance! You spent time and money to find this out? Again?

Do you know how insulting it is just to keep filling out these surveys every year or two? And then have the most tired news come back as a highlight.
Of course we think the arts are valuable. That's why we put up with these conditions.

And yes art thrives in crisis, financial and ethical. Reagan was



Photo by Daniel Lorenze.

great for art. An AIDS pandemic during Reagan's tenure was fucking amazing for art. Calling that an opportunity to collaborate and experiment is just another kind of poke in the eye with a sharp stick.

During the dotcom crash and the artspace crash, many artists lost space and funding streams they'd briefly enjoyed. But the art and non-profit consultants during that time continued to get paid at rates that most artists will never experience. How many art consultants and survey designers don't have health insurance? You're not the enemy, but your work could improve if you would hire artists as consultants — not as free survey fillers — to coach you on transitioning to a more activist or criminal pursuit that might end up with more artists getting more money. Yes criminal. I'm imagining Robin Hood. Whether slowly stealing from the organizations you work for doing some spectacular grand thefts, your talents would be much more likely to result in more money going to artists if you stole than if you surveyed.

How many studies do we need to prove that artists and small businesses are better economic stimulants than any government program or corporate appropriation of artist bodies (of work)?

Really. How many?

Frank's response to Keith:

it took me so long to answer this because of an explosion of performance possibilities, both public and private. And I thought things would slow down when you get old! Maybe blame it on the recession!

Keith, I totally agree with you. Historically we here have done well during recessions on every level. True, some of our sources of money have been cut and cut and cut again just this past year … And there is no "cost of living increase" because THEY have determined that the cost of living went down this year. (in what reality do they live?) But us artists know how to do things without a lot of money. We here pool our resources together for both living and art making. We are doing reasonably well in both.

Artists have to be adaptable. Most of us live on the edge anyway, so recession is just another thing we have to deal with. On their site, they say artists are underpaid! what are they talking about? A lot of us pay for the doing of the art … Art is an addiction. These people don't understand that. They think art is a moneymaking career that somehow don't make money! They are extremely linear! Most of us have day jobs. Are they saying those jobs are underpaid? True. But most of us don't do those day jobs as ARTISTS, but as art addicts! We get paid not as ARTISTS at Burger King, but as burgers flippers! I think artists should be funded to do whatever art they do. But art is not a moneymaking career! And these crippled yuppies are just spreading distractions!

In Freedom,
Frank Moore

Keith's response to Frank, 1/5/10:

I wholeheartedly agree with your insightful assessment.
Which means, fuck yeah … Now to the studio for more artmaking

keith

Reality Playings

experiments in experience/participation performance

Saturday, October 24, 2009

BY FRANK MOORE, OCTOBER 28, 2009:

Oh well, I am writing this the night after Saturday's performance. So I am doing reasonably well. There is such a thing as pre-performance syndrome (P.P.S.). Often before a performance I start feeling funky physically. This usually fades either during or after the performance. Before the show on Saturday, I had a somewhat intense P.P.S. We have developed a theory that the P.P.S. forces the performance to be slower and deeper. This was true Saturday. And the symptoms of P.P.S. have disappeared today … leaving this intense head/face sinus ache … apparently not a part of P.P.S., but a seasonal curse! Darn! But I am able to write this, so …

P.P.S. did combine well with having a core group of Linda, Mikee, Jen, Erika, DA BOYZ, Kene-J on music, Unrulee and Nellie as experienced regular players of the series. All of this created a soft dreaminess into which the people who came … and especially someone like Nicki, a practical playing enjoyer of life … can jump lustily into. All of this makes exploring playing, art, healing, erotic freedom, intimacy, and so on happen in new ways easy … or at least in a trance of fever within which not going all the way (whatever that means) just seems silly!

And Martha … you were here/there!

Now it may be time for my meds! So if you will excuse me …

BY ERIKA:

We got everything set up for last night's "Reality Playings," the backdrops, the lights, the display of jewelry (costumes) and at 8:00 pm there was one person there. Frank had been under the weather all week but did not want to cancel the performance. Linda said that his will is too strong! Frank said that we would wait for 15 minutes. We had documented the set up on camera and maybe that would be it! Just after he said that Unrulee came in, then a woman named Nicki and after that a couple others and Kene-J slipped in onto the keyboards. It was a small cozy evening.

Frank and Linda talked about the Pow Pow performance last weekend. How the festival had been advertised as featuring outrageous, daring and controversial artists. Then one of the curators was uncomfortable when people started to leave during our performance, saying they did not understand how it was art. After the festival was over the curators were happy to report that people liked the festival. Frank had said that he doesn't try to make people like or hate whatever he does. He does performances to go outside normal boxes which creates uncomfortable edges. He is after effective change. During the Pow Pow performance when we had gone around to get people up to explore Frank's body, many people were at first offended to be asked to come up, as if they had come for a night of safe entertainment.

Frank asked Unrulee to talk about how he came to know Frank. He told the story about reading Frank's writings in the early 1990s and then he and a group of people tried out some of the performance things that Frank was doing. When they were traveling out to the bay area they came to some of Frank's performances at the 848 performance space in SF. Frank asked Nicki what she does and she said she is an Expressive Arts Therapist. She said that creativity helps to heal trauma and to explore the unknown. She said that she was drawn



to come to the performance to explore the unknown, to be spontaneous. Throughout the night she said yes to everything and was very willing to play and step into the unknown. Frank asked her if she would do something now with us and she said ok. She had us toss the pillow dice around to each other and say something that we were grateful for. Frank asked Nicki to come up and read from his writings as Barbara Bush because Martha Wilson had said that she had wished she could be here tonight and she had done performances as Barbara Bush.

Nicki sat next to Frank and read "Mainstream Avant-Garde," while a group of five of us did gestures together. Linda would pull out of the bag a gestures and an adjective, like touch each other's butts playfully, shake our bodies peacefully, hold hands desirably, rub each other's bellies, belly to belly. It was a lot of fun! We did gestures while Nicki continued to read. Linda talked more about when she and Frank went to the book store to hear Karen Finley read from her book inspired by Martha Stuart and how it was dull and lifeless because she was going after a book deal rather than doing real juicy art for change, not for anybody to like it or dislike it but for real change. There were all these girls there clamoring over Karen and Frank asked Karen if she would read her Black Sheep poem. She did not have it with her, but Frank did! She read it and that is when the life and juice came out of her. Nicki went on to read "The Numbers Game", being attached to how many people one reaches through their art, how Frank could calculate how many people he reaches if he was interested in that, that it is not about the numbers! It all tied into the Pow Pow performance last week.

Kene-J sang a couple of songs while Frank went for a piss break and then Unrulee, Nicki and another woman undressed Linda, Jen and Erika and dressed them in jewelry and scarves. Frank said that he would be in big trouble with Betty if we did not use the jewelry that Betty, church going and in her 80s had given us!! Once they had dressed up Linda, Jen and Erika, Frank asked if we could undress and decorate them. Unrulee and Nicki said ok but the one other woman said that she wanted to keep her clothes on. It was really fun dressing everyone in the jewelry and scarves. Frank said that he was under the weather but he wanted to know if he wasn't under the weather would Nicki and the other woman go all the way with him. They wanted to know what all the way meant and Frank said to play with him physically. Nicki asked if Frank would go all the way and he said that he always goes all the way! The other woman said that she was not going all the way with anyone right now and Frank said ok. Frank asked Nicki if she would like to do a private play performance with him and she said yes, and they exchanged contact information after the show. People said that they really felt inspired by the evening, exploring the unknown and being together, playing together. It was a cozy fun night!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

libgui commented 2/17/14:
yes ! Very beautiful !!! peace and love !!! Congratulations !!!

deedraa commented:
fantastic movie..... full of love!

From Reme via the e-salon:
What a wonderful performance ...
You all look so beautiful.

BY DA BOYZ:

Linda or Frank remarked that the set-up was going quickly, and it really was! Linda said it was getting quicker and quicker as we did more of these performances. We had our routines … It was always fun to transform the space … the various stages … the last quiet stage before the performance "started", putting the gels on the lights, and getting the levels set … As 8pm approached, there was a feeling of quiet … one person had come early, Mark, who cooked for Food Not Bombs with Erika, but otherwise, there was the feeling that no one might come. Frank was feeling funky, and had already hinted that this one might end early … he had his meds all lined up! Linda was saying his will was too strong … no one was there! Would this be the night that no one came?

But then the door opens, almost on cue … Unrulee comes in … and then a woman who it turned out Erika had invited to the performance when they danced at Dance Jam, Nicki … then Nellie, Kene-J, and then a woman who was obviously close with Unrulee and Nellie … a small intimate group … Frank asked Unrulee to talk about his history with Frank. At this point, it was really only him and Nicki and Mark, aside from all of us. He talked about coming upon Frank's writings in a magazine called SchizFlux, and being really attracted to Frank's ideas, and then getting his hands on everything Frank wrote that was available … and how he and his group of friends did things where he lived in the Midwest inspired by Frank's writings … eroplaying with each other, and even doing public performances … like "Erotic Stumbling" in a mall … Then he talked about how he traveled to the Bay Area with a traveling group of people, and Frank did a performance with them … and then he also attended

several of the all night performances at 848 Divisadero space in SF. Frank said that he was at the last of those performances, because Frank had stopped doing the all-night structure performance. Unrulee asked why he had stopped. It was because people had gotten casual/social with the structure … they had come to know how it went, and used the performance as a place to pick-up people. Unrulee remembered that he and his friends had come to this last performance, and had been jumping up and down on the bed, getting rowdy … and there had been some motion to him to calm it down … he felt like he had not been following the feeling of the performance in some way, and he knew now that Frank always has reasons for doing things the way he does … he apologized now for doing that so many years ago ...

Now Frank talked with Nicki … what had drawn her into coming tonight? She said she had been invited by Erika, and it was feeling of going into the unknown, and the suggestion of playing that she was attracted to, as she does expressive arts therapy with people, and likes to play. Frank asked her to show us what she does. She jumped right into it. She said that she would throw one of the word pillows to someone there on the floor, and that person should say what they are grateful for, and then throw it on to the next person, who should say what they are grateful for, and so on … They did that … One person said that they were grateful for friendship, Erika said she was grateful for relationship, Unrulee was grateful for intimacy and sex, Jen was grateful to be alive …

Nellie and the other woman … the friend of Nellie's and Unrulee's, arrived … there may have been some talk about the Pow!POW! performance at this point … Frank talked about it at various points throughout the night, having Linda describe the correspondence between



Frank and Guillermo afterward, and then more about the whole thing later in the performance …

But now, Frank asked Nicki if she would read something he wrote, as Barbara Bush! Nicki said she didn't know if she could do Barbara Bush, but she would give it a shot! Meanwhile, the rest of the group on the floor would do gestures, and Mark joined Kene-J in the band … Frank had Linda give the background for the piece he would have Nicki read, "Mainstream Avant-Garde?" about Martha Wilson and Franklin Furnace, and their position through the years as a place for experimental, underground, controversial art. How they were one of the few spaces in the 90s when Jesse Helms started targeting "obscene" artists that did not try to distance themselves from the artists, and who were proud to have had all of those targeted artists perform there, including Frank. Then they were shut down, for supposed "fire violations". Then there was the history of Karen Finley, and Frank's relationship with her, and how at the time this piece was written, she had embarked on a book tour for a spoof on Martha Stewart, and Frank, Linda and Mikee had just attended one of her events at a local bookstore, where all the young people, the young women who looked to her as a model for exploring outside of the accepted limits, were hungry for "that" Karen Finley, but she was giving them a spoof on Martha Stewart! Frank had always

made her nervous, and now he had brought along a copy of one of her poems, deep and transformative … called "Black Sheep", and when she asked the audience if they had any questions, he asked her if she would read it!

It was really neat to just hear this introduction, these slices of history that seemed to bounce around through so many layers in the present, and in the context of the performance itself that night … Nicki was curious why Frank worked hard not to become famous. They had brought this up in the context of talking about Karen Finley … Frank made her uncomfortable especially because he was not interested in being famous, and she did not get it. Frank said that Nicki's question would be answered in the piece …

So Nicki started reading "Mainstream Avant-Garde?" and Linda called out gestures, and Erika, Jen, Unrulee, Nellie and the friend did the gestures as a group together. There were a lot of gestures that came up that had to do with exploring each other's butts! There was a lot of butt rubbing! Later, Erika and Jen said there was some farting going on too! One of the gestures that was called was to open legs wide … Erika and Jen of course had loose skirts and no underwear! Too bad Corey had moved to the wrong side of the room to get the video!! Later, Jen said that Linda had noticed that as soon as the next gesture was read, a lot of legs snapped shut … not Jen and Erika's, but it was almost as if the others were uncomfortable seeing Jen and Erika's pussies, and were wanting to move on. You didn't even need to shut your legs to do the next gesture. Corey remembered thinking that, and noticing too that people shut their legs when they didn't need to.



It was an amazing combination of things … the piece, "Mainstream Avant-Garde" read while the group played with each other, rubbing together in the gestures …

After Mainstream Avant-Garde, Frank asked Nicki what she thought. It inspired her … it addressed a bunch of questions that had been coming up in her, about what she is doing … Somehow their conversation lead into Frank having her also read the numbers game, which was a lot of fun, and totally outdated! Nicki really got it. Afterward, Frank and Nicki talked about what it made Nicki think about … she said something about wanting to do certain things with her work that she didn't have the money for, and this felt like it was a block, not having the money … Frank said no. Frank said that a key was to always do what you can afford, and everything opens up from there. Linda talked about how that has always worked that way for Frank and us … over the years, everything that they have been able to do, with very little money. LUVeR for instance … and how other groups have approached Frank over the years, wanting to know how he was able to do LUVeR … but they didn't follow his advice … were looking for things to be big and expensive … and didn't end up doing anything!

About this time, Frank asked the friend what she thought. She had liked doing the gestures … was exploring greater intimacy in her own life … Frank asked her what she does, and she said that she is a writer, and a teacher of creative writing … Frank said that this was always one of his favorite classes, and he got the opportunity to go back and perform at his old creative writing teacher's classes in San Bernardino … when he was first there at the college, he got permission to do an all nude play, but couldn't get the people to do it! This was his way of finally doing it! She asked what the play was … it was about four people living in a cube universe … at some point, baby food is introduced into their universe, and they eat it and paint each other with it … The writer suggested, kidding, that maybe he would have gotten people if it had been chocolate … Frank and Linda talked about how Frank later did do chocolate … "In the Mess", the human hot fudge sundae … The writer was asking if this was before or after Karen Finley … it seemed like in reality it was both … Karen had actually come to the OBR when she was a student in SF, and Frank was doing things like this even then, and Linda described Steve Hoffman's candlelight dinner mess with spaghetti, sauce, chocolate, wine everywhere! Later, when Frank could not get someone to do a version of this with Mikee in a performance they did in Chicago (the woman that the bookers found for Frank would have sex with him on stage, but wouldn't rock on his lap … was not comfortable with the personal intimacy), Mikee had to do it to himself! Covering himself with chocolate sauce and whipped cream and glitter and then whipping himself! A hilarious image!! And people questioned whether Frank was doing a parody of Karen Finley!!

It was about this time, we think, that Frank took a piss break, and had son Kene-J get up and do some of his songs. He did two of his raps, which were great. Nicki was dancing!

Perhaps this was when Nellie left … When Frank was back, he asked Unrulee, the writer, and Nicki if they would undress Linda, Jen and Erika and put on Betty's jewelry. He told everyone about Betty, and her jewelry … Kene-J and Mark provided the musical accompaniment … Corey said later that it was really fun to video this, to get close ups of the bodies, Betty's jewelry … he was doing it with Betty in mind!

After Jen, Erika and Linda were all bedecked, Frank asked if Linda, Jen and Erika could then undress the writer, Nicki and Unrulee and put jewelry on them. Unrulee and Nicki said yes … the writer asked if she could leave her clothes on. Frank asked her, "Did they?" (meaning Linda, Jen and Erika). The writer replied, "Can I leave my clothes on?" "Did they?" This went back and forth several times … Finally, Frank asked her if she was saying "no". He said "no" was ok, but he needed to know if that was what she was saying. She said she needed to think about it. Frank said to let them know! Meanwhile, Linda, Jen and Erika undressed Nicki and Unrulee and put the jewelry on them … it was again very magical and beautiful … and then to see all of them sitting down again on the floor in their jewels … it felt like softened everyone, transformed things … soft, cozy, sexy … Nicki laid out on the floor, relaxed, enjoying … a very neat feeling.

We think that soon Frank was asking folks what they thought of the performance … Kene-J really liked it … he talked about it in terms of his performing his songs … that he was feeling these days that he really liked performing for people he didn't know, in situations that were not

necessarily comfortable for him, much more than performing for people he knew … he said that he was starting to feel more comfortable with the uncomfortable, and vice versa. Really neat!

Nicki said that she felt inspired and curious … She described the feeling of coming into something that she did not know, the unknown, and really liking it. She felt a comfort in being naked around other people, "strangers", which she had not felt in the U.S., had not experienced since she was growing up in Germany. She said the performance was a "paradox", and when Frank asked her how so, she said that you just had to experience it … like life, Frank said …

Frank asked her, if he was not feeling funky, would she be willing to go all the way with him? What did he mean by "going all the way", she asked? He asked her what "going all the way" meant to her … It was a great back and forth, and we probably cannot do it justice here, but basically Nicki said that it was being willing to go into the unknown … and when Frank said, exactly, and asked her what that would be, she said she wouldn't know until she did it! Frank said that, like him, she wasn't reacting … but just flowing with Frank. He asked her if she would do a private performance with him. And when she asked him what the private performance would be, he said that basically it was entering the unknown, and she said, "Of course!" She would be up for doing it before the next performance too. They would exchange contact info, and Frank said, "The End"!

What had looked at first like it might last only 15 minutes, turned out to be just shy of the normal 3 hours … amazing and inspiring! We started breaking down the set, and Nicki and others were talking with Frank and Linda …

Later, Jen told us some of what you guys had said on the drive back … how the whole performance had seem to take on Frank's energy, which was slower, cozy, soft … that everything seemed to roll off … any blocks seem to soften and melt … Nicki brought up the cameras, but it didn't feel like a problem, and she ended up coming up and hugging Corey and Mikee, the "camera" people, goodbye at the end … it was a really soft and deep feeling overall in the performance ...

BY JEN:

We got Frank into the car and soon were on our way to the Temescal Arts Center. Frank wasn't feeling well and was looking forward to his meds at the end of the night. Linda told him not to push it. She knew that he would feel better once he got there, but he should take it easy tonight because we didn't want him having to go to the doctor's or the hospital. He would have a week to recoup so hopefully he could just sleep it off and get better soon.

When we arrived, we parked and got Frank all bundled up for the walk to the space. The boyz had already loaded everything in. Erika wasn't far behind with a guy she knew from Food Not Bombs, Mark. We started set up which seems to get faster every time. Blankets on the floor, colored lights, swag table, musical instruments, sound system, and all of Betty's jewelry along with the costumes. It's a really wonderful space. Frank asked Mark if he would play an instrument as no musicians had arrived yet. He picked up the harmonica and started playing with that. We didn't know what to expect, as always! Frank was feeling under the weather so it could be a short night. But then people did arrive. Unrulee arrived and talked about his history with Frank. Then another woman arrived, Nicki, and she had been given a



From left to right: Linda Mac, Erika Shaver-Nelson, Jen Wilson, Nicki Koethner and Frank Moore.

flyer from Erika. The unknown sucked her in and she was intrigued. Frank asked her what the unknown was and she said it was something you couldn't plan for or have goals about. You just had to jump in and experience it whatever it was. She is a creative therapist and Frank said to show us what she does. She grabbed a little pillow and said her name, then threw it to each of us as we said our names. Then she said let's say something that we're grateful for. She was grateful for friendship, then passed the pillow to Erika who was grateful for relationships, then Unrulee who was grateful for intimacy and sex. I said I was grateful for being alive, and Mark said he was grateful for being alive and being here tonight. Another woman arrived who was with Unrulee, then Nelly arrived. A cozy group that was ready for anything. Frank dug in. The feeling was deep and slow, gentle but powerful.

Frank had Nicki come up and read "Mainstream Avant-Garde", something Frank wrote in 1990 for the Drama Review. It is a piece that talks about the absurdity of mainstreaming art that pushes boundaries. Linda explained the context of the piece regarding Martha from Franklin Furnace wanting to mainstream performance art, and Karen Finley going mainstream with her own art. Nicki was to read the piece as Barbara Bush, in homage to Martha of Franklin Furnace. While she did that, the rest of us played gestures with Linda calling out the actions and adjectives. Kene-J had arrived and was playing music with Mark.

Touching and exploring butts predominated the playing as that action came up a lot. We also held each other and rocked together, touched foreheads, rubbed heads with our heads and bellies with our bellies. It was fun! The action to spread our legs wide open came up. Erika and I were wearing skirts with no underwear, so when the next action was called some of the other people closed their legs quick as if they wanted us to close ours. But the next action was to open our hands up desiringly and didn't require us to close our legs. It was powerful to have our legs open like that. When Nicki finished reading "Mainstream Avant-garde", she then read "The Updated Numbers Game".

When the reading was done, we stopped playing gestures and Frank asked Nicki what she thought of the pieces she read. She said they were inspiring, and they brought up questions in her about what she did and how she could do the things she wanted to without any money. Frank said not to focus on money but just to do what she did with the money she had. That's what he's always done and it opens up everything. For instance, LUVeR was started with no money, and Frank always tells people how doable it is to start an internet radio station. Then Frank asked the woman who was with Unrulee what she thought of gestures. She said that she was trying in her life to get to a place of gentle innocent playfulness, or something like that, and that the playing felt like that. She was a creative writer and teacher, one of Frank's favorite classes in school. He described one of the plays he wrote in high school in which the characters were to be nude and trapped in a cube world. Suddenly baby food appears for them to eat, but they also paint their bodies with it and then find a way out of the cube world. The school let Frank do the play but he couldn't find anyone to be nude on stage! Years later the school invited him back to do a performance. The woman said that he may have gotten people to be in it if it was chocolate that the characters had to play with, but Frank talked about how he had done that too with his performance, "In the Mess." She asked if he had done that before Karen Finley. Frank then described another performance in which Mikee had to dance erotically by himself, because they couldn't find anyone to dance with him, and pour chocolate sauce etc. on himself. They had tried to find people in Chicago where the performance was taking place, to be in the performance with them, but the sex industry people that had been possibilities were freaked out by the intimacy of the performance. One woman said she would have sex with Frank on stage no problem, but she couldn't rock on his lap. That would take away her mask. At any rate, some audience members were upset with Frank because they thought that Mikee was being a parody of Karen Finley. But Frank had done art with food smearing during the OBR back in the 70s and Karen had been to one of those shows.

At some point Nelly left, and then Kene-J sang a few songs while Frank went to the bathroom. When he came back, Frank asked Nicki, Unrulee and the other woman if they would undress Linda, Erika and me and then adorn us with Betty's jewelry. They did. It's a lot of fun to get decorated! Then Frank asked if Linda, Erika and I could do the same to them. The woman asked if she could keep her clothes on. Frank didn't take this as a no. He asked her if we did that. It went back and forth like that until Frank said that if she was saying no then that was ok, but then she should

say no. She said she didn't know yet, so Frank said to let us know when she came to a decision. She sat next to Frank and talked to him while Linda, Erika and I undressed Unrulee and Nicki and put all sorts of jewelry on them. Fun! Really softened up everything even more and brought it down deeper.

We were all sexy and soft in our costume jewelry from Betty. We sat down and Frank asked Nicki what she thought about the performance. She said that she experienced the performance as being comfortable with others, being nude with strangers that she hadn't done since living in Germany as a kid, and she said the performance was also a paradox. Frank asked about this paradox and she said that it couldn't be explained because it was life, it could only be experienced! He asked her if she would go all the way with him and she asked what he meant by that. He said going all the way was going into the unknown together, not casually, not socially. This has protected him much more than putting up defenses. She said that she would have to do it in order to see what going all the way was. Frank asked her if she would do a private performance with him and she asked what that was. He said it was going into the unknown together and she said of course!

Frank asked everyone what they thought of the performance tonight. Kene-J said that he feels more comfortable now playing in front of people who don't know him. It's comfortable being uncomfortable! Unrulee said that it was not as intense that it has been in the past but he really liked it because he was sleepy tonight, so it took on that feeling. Frank said he was sleepy too and then revealed that he had not been feeling well lately. He talked about the Pow Pow festival, Linda describing how our performance went and the reaction it got from



Performance poster by LaBash.

the audience. Frank had been recovering since then. Tonight's performance was great though, Frank weaving everything together in a beautiful warm playful experience. Really enjoyable.

Frank said 'the end' and we got up and dressed. He exchanged contact info with Nicki, who then went around and gave everyone a hug. After we had our way with the popcorn, it was time to get going. Everything was packed up and ready to get taken out to the car. Frank got bundled up again and we walked to our vehicle. Linda talked about the performance on the way home. It was great how it was slow and cozy, like it had taken on Frank's physical feeling. It felt like being cuddled. She said that anything that may have appeared to be an obstacle was just washed over. Frank did such a wonderful job. It felt really good.

Subject: Re: Saturday
Date: Mon, October 26, 2009
From: Nicki Koethner
To: Linda Mac

Intimacy with self, others and life (spirit)

It is good to read the notes from the evening – an evening that brought me back, encouraged and reminded me of my inherent playfulness, curiosity and hunger for deep experiences and connection with people. It shifted something deep inside and encouraged me to be myself.

At first when I arrived I didn't know what to expect – wondered what was going on when I saw a couple people on the ground, Frank and Linda upfront. I was wondering if the night had been canceled as I expected some playful interactions. No one had given me any instructions coming in and I tried to get an idea of what was going on. Of course also several of my own "judgments" were churning in my mind: Is this going to be boring? Is this just a talk? I came to play and participate and sure enough that happened once Frank addressed me and drew me in. He asked me to show what I do? Hmm what should I show: part of my work as an Expressive Arts Therapist/ Psychotherapist – my own art as a storyteller/mover – hmmm? Poetry? Painter? What do I do?

The pieces I read spoke to me not only on a personal level and the questions I have asked myself and the blocks I have been perceiving but also because they spoke to some of my initial thoughts when I came in "I was disappointed at the beginning that there were not more people and not more action." It is so interesting to see my own responses, thoughts, feelings and sensations before, during, and after in response to Frank's invitations, to the whole evening and then reading other's perceptions, experiences and description of the evening.

The more I'm sitting with it, I'm feeling the sense of intimacy that was created that night and is continued through the writings … my inhibitions/judgments stripped away as the evening progressed … when I was reading and the others playfully touched each other – two things were going on for me "thank god I'm not part of the touching right now and oh I wish I was part of the touching and hmmm staying focused on the reading while I want to watch … " sometimes I managed both watching and reading … and was inspired and mostly happy to be in the role I was that evening.

I liked that Frank continued asking questions when I gave answers … I felt his genuine interest that allowed me not to be just abstract and evasive … I also liked that he really challenged us to make choices … as when he kept asking the woman who did not want to take her clothes off whether the other kept their clothes on.

I was asking myself – hmmm do I really want to take my clothes off? Am I just doing it to be cool? To show I can do it? Or do I really want to experience what it feels like? I decided I wanted to find out how I would feel so I said yes. It felt natural, I felt a little aroused but mainly just comfortable and natural. A day later I was reflecting – a little shy to tell some friends at first about my experience which is unusual but finally I shared and then more questions came up for me. Some thoughts were already present while all was happening. Here there are several men dressed in the room, behind the cameras, the keyboard etc. –not getting undressed- frank not getting undressed (and yes him sharing he would be naked if he weren't under the weather again



Nicki Koethner.

seemed authentic) — isn't that what always happens? Patriarchal society … Me exhibitionist? Liking to be seen naked?

Yet Franks comment that he doesn't do things casually socially invited me in further … In the distance of the experience a little more discomfort while it felt so natural while being in it … is he just getting off at others nudity? And if so what is my part in choosing to get undressed? Is it about being edgy? Will it always be like that? Is it just about being erotic? Physically naked? Being different? Being rebellious? Are they being comfortable in what they have created? And then isn't it in the end the same as what happens when we become just familiar and comfortable and loose the curiosity of the moment? If it that way I'm not interested and so far I'm curious to see what happens next time I come or during the "private performance."

The sense I took with me and also enhanced through these writings — thanks for sending them to me! Is that of intimacy and being with the experience and getting to know or rather experience oneself and being naked with oneself and others and accepting oneself for who we are, i.e. being in the truth of what/ who we are in this very moment of our experience. That's what I have taken with me — thank you very much!

Nicki

From: Frank Moore
To: Nicki Koethner
Cc: Frank Moore/E-SALON
Sent: October 27, 2009 11:07:12 AM
Subject: this is amazing, nicki!

this is a wonderful gift to give to any artist … Such a deep report of your inner personal journey into the performance. It keeps the performance going.

I never do anything to be "edgy," or whatever. What I am after is what you described below beautifully. The performance is continuing!

The performance is a dream. It is hard to describe a dream to someone. It tends to melt in the telling. I wrote this warning sign because people were getting freaked out days after the performances because of this.

WARNING!
ENTER AT YOUR OWN RISK!

THIS PIECE MAY BE THREATENING TO YOUR EVERYDAY REALITY. THIS PIECE MAY CAUSE QUESTIONING OF THE COMMON MORALITY. THESE SYMPTOMS MAY APPEAR DAYS AFTER THE PIECE WITHOUT WARNING…EVEN IF DURING THE PIECE, YOU MAY FEEL AS IF NOTHING IS HAPPENING… OR YOU MAY EVEN ENJOY IT. BUT ABOVE SYMPTOMS MAY STILL APPEAR, LEADING TO RESTLESSNESS, AND EVEN TO RADICAL CHANGE.

ENTER

it was on the wall behind Linda and I.

I am looking forward to playing with you in the unknown in our private performance!

(Frank included his poem "I Came to Play"—Ed.)

Date : 10/27/2009 6:19:14 PM
From : Nicki Koethner
To : Frank Moore
Subject : Re: this is amazing, nicki!

dear frank - reading the "I came to play" brought tears to my eyes touching my essence feeling seeing my sense of being in the world which I shut down sometimes which is so clear in me and inspires others yet still gets shut down....arrrg i don't like the shutting down.... i do want to be free in my expression...my wildness...my not fitting into boxes neatly ...not out of rebellion but just out of joy of being me and also being vulnerable with everything else ...the sadness... the anger... the aggression.... the passion....the caring..... being in deep intimacy with myself and with others.....with life.....and yes the performance continues... i had read the warning on the web-site - I don't think I noticed it on Saturday... i mentioned you today in my bodytales class (another thing I do) - it is an incredible practice and today we were outside in the redwoods... i hope you will one day come to see our performance..... I really want to melt into being... not worry. ....your thing about "do only things you can afford" - I usually live that way but had decided to pay too much money for an education and then going through years of not being paid much … so right now I need to correct the imbalance....I want to trust and follow my heart....

I also read some of Erika's writings and was it Linda describing private performances with you....I'm intrigued and yes there are also some hesitations ...questions.... yet I'm drawn..... really drawn and I want to follow that.....looking at my calendar we gotta wait till I get back from New York. I could do the 10th of November or Friday the 13th. ...would any of these dates work for you?

sending loving thoughts - nicki

Reality Playings

experiments in experience/participation performance

Friday, November 20, 2009

BY FRANK MOORE, NOVEMBER 22, 2009:

Again after last night's performance I said we are doing our best performances in forty years. I don't mean the past performances were inferior in any way. But last night there were a lot of elements to play with. The audience was eager to play, going outside the zones of dullish deathbed comfort. And they brought abilities and vulnerable willingness to jump in all the way. Of course having the core of the seven of us helps, providing willing bodies to undress, explore, and take on silly sexy adventures of liberating fun, created and led by audience members. But last night, this was amplified by the range and depth that the people brought. Of course there was Guillermo playing music, jamming with me, floating into juicy bits of debris of the beds of inspiration of brandy healing. But I always have musicians who drill to the core. What made it magical is when the shy woman who loves playing piano but thought she could not play started to play keyboard and got into it. And the woman Rain who came because she liked how on the flyer Mikee mixed genitals all up. Her willingness to go into rituals and even to make them up on the spot and to lead others into these melted everything in to pure fun … Not to mention her lusty exploring the male bodies, which allowed me to touch on criticism of last month's performance. Now there was just male nudity, for you who are keeping count. No female nudity, except when they kicked on their backs, legs wide apart high in the air, revealing holes of possibilities.



Performance poster by LaBash.

Then there was Blossom, the woman in white. She was a sexy female Harpo Marx with her chirping, beeping, giggling joyfully, moving her body swaying gently trying to project deep meaning physically. She was willing to dance small intimate with me and do a vocal duet with me, using a range from operatic to dirty growling noise.

The above are just some of the examples of the elements I had to play with last night. Of course I always find some elements to play with. And the first five

minutes I thought I would have to drill for those elements. But after that, I just had to follow and not get in the way. For example, I had Blossom read my writings at random as I jammed with Guillermo and the piano player. Blossom ended up flipping back and forth between pieces, reading lines from different poems and essays, creating a new poetic pattern of images and thoughts. It reminded me of the technique William Burroughs used. It also reminded me of how I wrote the long poem that she was reading a lot from. In the early seventies there was a book, BE HERE NOW, by Ram Das. In the back of the book there were around sixty photographs on cards that you could pull out. So I had a shuffled pile of these cards beside my typewriter one day when I was tripping on acid. I wrote a section based upon each photo. Then I flip the top photo onto the floor and started writing the next photo. Blossom tapped into this streaming improvisation between the universal underground mind and the erotic physical bodies. And all the while Rain was leading her charges through their playful adventures around the space! This was one of the times during the night I thought this is mind-blowing mind-expanding! I couldn't have created this! Just had to stay out of its way … Don't block or limit it by holding on to pictures or expectations!

BY DA BOYZ:

As usual, we did the hustling quick set-up. Guillermo was there too, setting up his equipment … he would be doing music!

There was already a young Asian woman there as we were just completing all the set-up, getting the heaters plugged in and going … it was cold outside! Frank started talking to this woman, who had seen a listing for the performance on a website … it seemed that she wanted to explore new things, she was curious … Frank asked her what she likes to do, and she told him about the outdoorsy things she likes to do … Frank asked her if she plays music … ? She said no, but she has taken piano, but said something along the lines of that she was working on her technique … Frank said technique was overrated! Linda described how Frank plays piano … Later in the performance, Frank asked this woman if she would join the jam that he and Guillermo and Blossom were doing … and she got up and played the keyboards for a good long time, really getting into it. Really great!

A young man had come in, and was in the shadows, talking to Mikee … we never heard what he was asking Mikee, but when Frank started talking to him, he quickly left! But he came back 15 or 20 minutes later for his shoes!

A young woman came in around the same time, and sat down with everyone else. Frank started talking to her … what attracted her to the performance? She had seen a flyer at a bus stop, but it was for October, and had already passed. She was disappointed that she had missed it. Frank asked her later why, and it was because she thought it was only a one time thing, didn't realize that it was every month. But then shortly after that, she had seen a brand new flyer at the bus stop! She was attracted by the art especially on the flyer … at first she said she liked all the genitals! Frank made the most of this throughout the performance … Later, she expanded upon this, when Frank had her talk about her experience of the performance that night …

Frank asked her if she would undress the camera man, Corey. He explained that in the last performance he had gotten shit for the camera guys being the only ones

who were dressed! She wanted to make sure Corey consented … Sure! She came over and introduced herself … Rain … she undressed Corey …

Then a woman came in, dressed in flowing white clothes, dancing in and sitting down … we later came to know her as Blossom. And a big guy who had been to previous performances came in too … an older man with white beard and a cane … Frank talked to Blossom and to him … Blossom had also seen a flyer on a street pole, and so had he … We can't remember now what Blossom said when Frank asked her what attracted her to the performance, but she talked for a long time with Frank and Linda after the performance, and they said later that she really got what Frank is doing, and it was what she had moved out here from Iowa to find … but all she had encountered was glamor, until she found this!

Frank asked Blossom if she would undress Alexi, but she said she wasn't comfortable with that, and neither was the first woman … so he came back to Rain! But this time, Rain said that the first time she had asked if Corey was comfortable with her doing that, but now she wanted to know if everyone there was comfortable with her doing it. Frank talked about how the performance was exploring outside of comfort zones, and expanding what is "comfortable". It seemed that everyone really got and really liked what Frank was saying. And that was enough for Rain. She went over and undressed Alexi too. Frank had her undress Mikee not too long after!

Frank asked Blossom if she would lead him in something. She was willing … she started making sounds and doing movements from where she was sitting, and Frank had Linda and Mikee take off his board … Blossom came over and she and



Frank and Blossom.

Frank ended up doing an amazing movement and sound jam duet, which had everyone transfixed … it was incredibly beautiful and deep. Guillermo was jamming with them on his devices … he seemed to be manipulating tracks of prerecorded music … it was really neat! The dance got deeper and deeper, and more physical … at one point, Frank pulled off Blossom's cap, and her long brown hair spilled out. She laughed and everything deepened more … amazing … it went on for a long time, and was totally captivating.

After this, we think what happened next was that Frank said that he and Guillermo were going to do "their song". Linda, Jen and Erika would dance while they played. Guillermo and Frank started jamming, Linda, Jen and Erika were danc-

ing, rubbing together … at some point Frank asked if Blossom would join them, reading from his binder of writings … and he asked Rain if she would lead Linda, Jen and Erika in something … And he asked the young Asian woman if she would join them on keyboards too?! All the plates were spinning! Rain asked the big guy if he wanted to be led too. He was happy to participate, and it became an amazing jam, many layered … it was hard to know where to look! As part of Rain's thing, she explored Betty's jewelry, and they all ended up wearing the jewelry and then putting it on other people, including Frank, Corey, Alexi and Mikee … Rain was really amazing … a great "ring leader" as she said later! Blossom was reading through Frank's writing in a nonlinear way, flipping back and forth between pages, and sections of Frank's poems and essays … a lot of what she was reading from, Frank pointed out later, was his "Dream Traveling" poem that he wrote in the 70s, based on flipping through a book of images … Frank said that the way Blossom read the poem was just like the way he wrote it! It was a really amazing experience to watch and listen to everything that was going on, and the jam was great! It felt like it could really go on and on … At some point, Frank had Mikee time out 5 minutes more, and then it ended.

A guy had come in, very late, at this point, and Frank pointed it out! He humbly acknowledged that he was late! He said he "really should be on time" …

We can't remember the order of things, but Frank had Linda talk about Betty, so everyone knew where the jewelry came from … and Frank pointed out that he did not get undressed. Rain called out, "Yet!" Frank said, "Ok." And asked her if she would undress him and explore his body. She did …

Frank said that the jam was amazing … he asked Linda to say something about the night … She said that it felt like everyone came to play … Frank asked Rain to describe her experience of the performance, and she took us all on a journey through her experience of the night from the very moment she walked in out of the rain into the space. It was amazing to hear … and to hear her describe how things affected her and what they made her think about. She liked undressing the guys, liked how it makes men softer to be undressed, and liked the nude men behind "machines" … she talked more about what had attracted her about the artwork on the flyer … that it was more about how the genitals were all mixed together, the bodies were all mixed together … she especially related to this because she herself was transgender … and after undressing the guys, she thought about what it would be like if she undressed and how she would want to describe everything … all the "parts" that were a part of her being transgender. Frank said she could do this at the next performance! She said she really liked seeing people without their clothes on too, she liked bodies … she said she was an artist … and she also really liked being a "ringleader" . It felt like, even though she didn't really know Linda, Jen, Erika and the big guy, it felt like they were all together. Frank said it was the tribal body …

Frank asked Jen and Erika, Guillermo and the big guy too to talk about their experience … we remember the big guy thanking Rain for including him, and that he really enjoyed being led … Guillermo talked about how much he liked participating in Blossom's jam with Frank … he referred to all the different parts of the night, and how much he enjoyed them … he liked seeing the guys get undressed,



loved Rain's description of the night, and Blossom's sounds and reading … Later, when Corey was heading to the bathroom, and Guillermo was there getting out of his costume, he told Corey how much he loved being there with everyone, and loved our "team", how we all work together … that it was really beautiful, our energy …

Frank also asked Blossom to talk about her experience … Most of what came out of her was in song and movement form … but you really felt it from this! She also said that it was great to feel that she could just be herself, that it was ok whatever she wanted to do, that she could participate to whatever degree she wanted to, and that was ok.

Frank said that she and he could get together to "plot"! Blossom was excited! And that was the end … It was a shorter performance, but Frank and Linda were saying later that it also skipped over that first hour of getting past all the "blocks"! Everyone who came was ready to just jump in and play, and things developed very quickly … Blossom stayed and talked with Frank and Linda for a long time, as we broke down the set, munching on popcorn … Another amazing performance …

Pretty soon we were loading up the car, and Blossom was heading out … she went wild for the car … just loving Mikee's paint job, and saying that it reminded her of the way she paints shoes!

On the way home, we were talking about the performance … remembering all the amazing parts of it … and talking about how incredible a thing this series was … how we flyer / do publicity for about a

month, and hundreds, thousands of people see the flyer … everyone tells us that they see it everywhere … and then out of all those people, 3, 4, maybe 5 come to the performance, ready to play, and to really go deep. Linda pointed out too later that all those people who just see the flyer and never come to the actual performance are another whole story … their experience...

When we were all home, and had unloaded everything at the PH, we were talking about this, and about how amazing the performance was … how everyone had come ready to explore and play … Frank had said that if he had had pictures, nothing would have happened … the performance would not have happened. Linda said that you can just imagine the numbers of artists who would look at the people who came tonight, and think there was not going to be anything to work with … a small number of people, etc. etc. … full of judgments, and nothing would have come of it, there would not have been anything … but that Frank does not have pictures, just follows, and that you really feel that people walk out of the performance with an expanded feeling of who they are, and what is possible.

Corey was saying something like that on the way home too, that these performances always gave him this feeling like a "renewed faith in humanity" … that people are so willing and able to go deep, to be vulnerable … that there are so many others who feel and see things the way we do … and these performances bring us together.

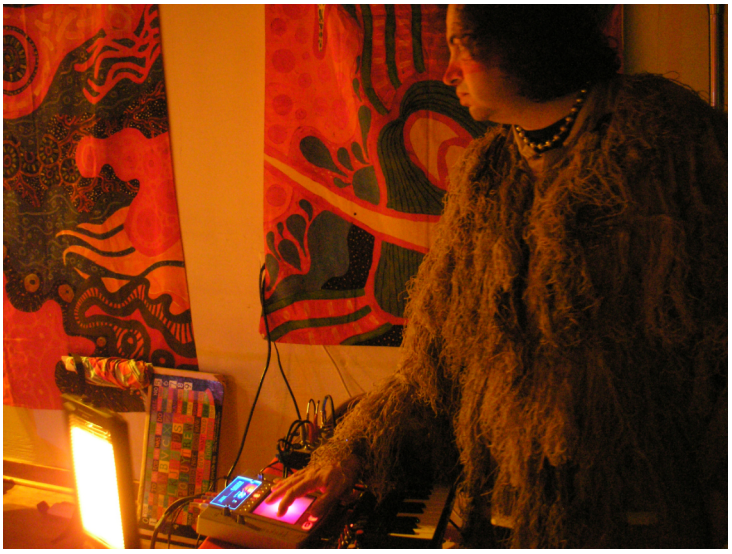
BY ERIKA:

The Reality Playings' performance last night was amazing. The people who were there came to play and that opened everything up. Frank said, "Look what would have happened if he had had pictures or a plan of what was going to happen. It would have limited it." Just after we got the space set up people started arriving. Frank started talking to people as they arrived. There was a woman who was a consultant for an engineer who had taken some piano lessons in college but did not think that her hand and eye coordination was very good. Frank said that hand/eye coordination was overrated! Later she joined Guillermo as the band and she was amazing. There was another woman who had seen one of the flyers up for last month's performance and had wanted to come. When she saw the new flyer up, that there was another one this month, she was really excited to come. She really liked the artwork on the flyer. All the different genitals all mixed up. Frank said that "He delivers genitals." There was a woman who came all dressed in white. She was new to the area and saw one of the flyers up too. She felt a gut pull to come but did not know why, so there she was. She liked to move and to make sounds/sing so sometimes she would answer with movement and sound/singing. Frank said that last time someone gave him shit for the camera men not being nude, so the woman who had liked all the genitals on the flyer ended up undressing Corey, then Alexi and Mikee. Before she did it she wanted to know if she had their consent, and then after undressing Corey and a couple of the other women said they did not feel comfortable undressing Alexi, the first woman said that maybe even if it was ok with Alexi we should get everyone's consent. There was also a guy there who has come to performances over the years. Frank asked him if he would like to warn everybody. He said not warn but that he felt that the performances were opportunities to step beyond where you are comfortable, that you can choose to step out beyond and explore or

you can choose not to. Frank then talked about the comfort zone and moving beyond the comfort zone or that the comfort zone did not really even exist. She said, "OK, I'm into that," and she went off to undress Alexi and then Mikee's clothes.

Frank asked the woman who was wearing all white to come up and lead him in something. She went up to Frank and they did a beautiful dance and sound making/singing that was amazing and Guillermo did music with them that added a whole another dimension and was amazing! Then Frank asked Guillermo if they could do their song together. Guillermo did music and Frank sang while Linda, Erika and Jen danced together soft and fun and melting. Then Frank asked the woman in white to read from his book of writings. She asked if she could read randomly or should she read a whole piece straight through and Frank said whatever she wanted to do. She ended up reading bits and pieces of many different writings and poems while Guillermo played music and Frank sang. Frank asked the woman who loved the genitals on the flyer to lead the rest of us in something. He said that she could explore our genitals. She took a group of us on a movement play journey together. We did many fun movements as we followed her around the room, sometime clapping together, laying on the floor laughing, playing musical instruments, putting jewelry on ourselves and on Frank and the camera guys. It was really fun! A new guy had just come in and Frank said that he was late. Yes he said. And later after hearing about what he had missed he said that next time he would come on time.

Somehow it came up that Frank had not gotten naked for the night and one of the women said, "Not yet!" So she undressed Frank and then explored his body while Guillermo played music. Then



Musician Guillermo (gal*in_dog).

Frank asked her to describe the evening and she did it eloquently. She talked about how she enjoyed seeing the flyer with the mixed up genitals because she is mixed gendered. She enjoyed taking the clothes off the camera men, seeing soft naked men behind cameras. When she first came in she did not know what was going on or what was going to happen and she was thinking that maybe she was holding back or not being as soft as she could have been when she undressed people but she kept exploring. She said that the woman in white who moved and sang with Frank was like part cat and part snake and that she really loved it when Frank pulled her hat off and she had all this hair. She talked about the woman who got up and played the piano who played really beautifully even though she said that she couldn't play very well. She had really enjoyed leading the group in the movements and she felt more comfortable when she was leading, and Frank said "The Tribal Body." She said that it all made her think about her own body and how many stories are in people's bodies. Even if you see them naked you do not know all of their stories. Frank said that next month we could explore that more. She said that Frank invited people to explore and opened up space for them to meet their desires. The woman in white said that it was hard to find words to

express the evening so she did some movements and sounds and she had really loved reading Frank's poems. Frank said that most of the pieces of poems that she had read were from writings he did in the 70s when he would open up a book and pick a word or a phrase and just start writing from that. Guillermo said that he was really honored to come and make up a song with Frank. People came to play last night to play together in a beautiful web of being together and playing together. It is amazing what happens when people come who really want to play and explore. It was an amazing night! Both the woman who loved all the mixed up genitals and the woman in white really got what was happening on a deep level and were able to articulate it on a deep level. The one woman stayed after the performance was over and talked with Frank and Linda for a long time.

BY JEN:

Erika and the boyz were setting the space up. We jumped in and soon everything was set up. We really transform the space with lights and color. The jewelry and toy instruments were out and Guillermo from the Pow Pow festival was there with a sound system set up already making scratchy melodies in the background. He was wearing a furry costume with a red stripe across his face and he was going to play a healing song with Frank tonight.

The first person to arrive was a woman who saw our flyer on the Temescal website. She said that she was interested in art and went to different things all the time. Frank asked her what she did for fun and she said that she did a lot of different things like playing tennis etc. He asked if she played music and she said that she had once taken piano lessons but didn't practice. Frank had never taken a lesson and he played. He said that there's more than one way to play the piano, like Jerry Lee Lewis played with his elbows, feet and butt.

The next woman to arrive said that she saw last month's flyer and was sad that she had missed it because she thought it was a one time thing, but then when she saw this month's flyer she came! She was intrigued with the genitals on the flyer drawing. Frank asked her to talk about that and she said it was neat how they were all mixed up together. Frank asked if she would undress Corey. She said only if he consented, which he did.

A man had arrived who has been to several different performances over the years. He sat down and Frank asked what keeps him coming back. He said that it's always interesting! Another woman arrived all dressed in white. She said that she had seen a flyer and had a feeling that she



should come. She didn't know why, but she followed that feeling. Frank says that he always follows! He asked if she would do a dance with him later and she said she didn't know but to ask her later. Then he asked her if she would undress Alexi and she said no. The first woman also said no, that she didn't feel comfortable with that. The woman who undressed Corey was asked and she said that now she wanted consent from everyone in the room because she didn't want anyone to feel uncomfortable. Frank said that we are outside the zone of comfort. Outside of that zone we can find new things, but in the zone of comfort we are limited. She said that she was into it and then she undressed Alexi. Frank also had her undress Mikee. Then he had the guy who had come warn the others as to what happens during performances. He said that he didn't know about it being a warning, more of just an observation. He said he has never seen anyone forced to do anything they didn't want to do, that everyone did what they wanted to because they had that freedom. He also said that it is always different and always interesting.

Frank asked the woman in white to lead him in something. She came up to him but didn't know what to do. Then she just started to sing. She had been making little noises all along, chirping, clicking and purring noises. With Frank she sang very beautiful sonorous notes, no words. She also vocalized and made all those little sounds too while she touched him and moved her arms around him. Frank sang along, made little sounds too, and moved his arms with hers. Guillermo kept making his soundscape and played with them. It was very beautiful to watch. At one point Frank took the woman's hat off and all this dark wavy hair fell to her shoulders. Everyone giggled because it was so playful.

When they were done, Frank asked Guillermo to talk about healing because Guillermo wanted to do a healing song with Frank. Guillermo said that they would let something come through them from another place to share with everyone. He was honored to do a song with Frank. They started and Linda, Erika and I danced together. We huddled because it was a bit chilly in there, and then our body heat warmed us up as we rubbed bodies together. We shook our hips to Brazilian beat which morphed and we slowed down with it so we were slowly rocking together. Then Frank had the woman who first arrived get up and play on the keyboard. He had the woman in white read randomly from his book of writing. She even skipped from piece to piece reading bits here and there, and one of the poems she read was something Frank had written in the 70s much the same way that she was reading - by random and stream of consciousness. Then Frank had the woman who had undressed the guys lead Linda, Erika and me in something. That woman quickly invited the other guy who had come, and soon all 4 of us were following her every movement. She did sweeping gestures and hopping around, then looking at each other deeply, then prancing around with our elbows out. It was a lot of fun to follow her, and she had fun leading. Whatever she did we did. She picked up jewelry and put it on, then started adorning Corey, Alexi and Mikee. We did too. Then she picked up the cane that the man who had come used. She twirled it and then we all did and passed it around. Then she led us to the woman in white where we all sat around her. We got up and then sat on each other on the chair beside Frank. Then we all held

hands and lay down. The next thing she did was start deep belly laughing. We all laughed and that kept us laughing! We held hands and lifted our legs. Frank announced that we had 5 minutes left so we gently wrapped things up.

A man came in and sat down. Frank said he was late. He had missed everything and he heard all about it when Frank asked everyone what they thought of the evening. The woman on the keyboard had to leave early so she was not there, but the woman who we had followed did an amazing recount of everything that happened since she arrived. She said that when she answered Frank about her interest in the genitals in Mikee's artwork, she said that she had given a superficial answer. Her real answer was that she was transgendered and had her own genitals in transition. It made her think of bodies and her own body. She said that she likes nudity. Frank said next time she comes she can show us her body. She said she liked undressing the guys because she thinks that men look very soft naked, and she never sees men naked behind machinery. She talked about listening to the woman in white singing and reading, and she said that she liked having everyone following her. It made her feel like she knew us. Frank said that was the tribal body. She said she had wanted all of us in her body.

The woman in white said that it was difficult for her to put everything that she experienced into words. She sang her sonorous notes and made her sounds to describe the evening. Then Frank asked her how it made her feel and she said that it made her feel like she wanted to get in closer but then she would back off but then she would come in and then back off etc. back and forth. Frank asked her if she would get together with him to plot and she said she would. The man who had followed with us said that he had a great time, very fun. He doesn't usually move around much and is awkward, but he didn't feel that way tonight. He just loved it. Erika said that it was deep fun, and I was amazed at how Frank always creates something so amazing out of nothing. We never know what to expect, if anyone will even show up! But it always is magical like tonight, so much fun with people jumping right in and Frank conducting everything into play that explodes any idea of 'normal' or 'comfortable'. It really was an incredible evening, just like the whole series has been.

When Frank said 'the end' the lights came up. The transgendered woman who had led us talked to the man who had come late. Then she lingered by the table where we have all our flyers before she left. Guillermo said goodbye to everyone, and the man with the cane came up and hugged me bye saying that he had an incredible time. The woman in white talked to Frank and Linda for a long while about coming out here from Iowa and only finding glamour. She was very glad that she had come tonight because it was something real. Linda told her about how she had come to Berkeley and had feelings about something but didn't know what that was until she met Frank and he had it all worked out. Then she told her about how Mikee, Erika and I met them and got involved. She was amazed by all the stories and she exchanged contact info with Frank. When she left, Corey said she asked 'what do I do now?' When she saw one of the painted cars she danced around it saying that it reminded her of the shoes she paints.

We all got our gear together and put away, pigging out on popcorn the whole time. We talked about how amazing the performance was. We were all blown away.



The car got loaded up and then we were on our way. We drove home talking about how everyone was so ready to just jump right in. It felt like the performance went by very fast, and Frank didn't even have time for a piss break! There was not the usual lead up to get people to let go into what was happening. They were ready right away. It is simply amazing what we are doing and the people who come to play. Frank said that if he had pictures about any of it, it wouldn't happen. There were only about 5 people there tonight, so any pictures about numbers couldn't be there, and the people that come are so different that any judgment would limit what could happen with us all. Even the woman that appeared straight who Frank had playing the keyboard had joined in and become a great part of the experience. Frank is a master.

Reality Playings

experiments in experience/participation performance

Friday, December 18, 2009

BY FRANK MOORE, DECEMBER 25, 2009:

Ah, sometimes there's not much for me to say about a performance. I will let others below fill in the details. But this last public performance of the year was extremely satisfying. It was enough … The kind of enough that is more than enough! Me doing my Don Rickles' bit. Stand-up comedy chews up comfort zones! Always eat the fucking cookies when you are with Alice! Don't be rude! The guy who ended up on the drums was awe-inspiring … Way beyond his comfort zones, his television fantasy just leaked out into his everyday life and he kept a good downbeat! And he just came to buy a video! Playing jamming with him and the Master musicians Tomek and Jhon (smoking guitar!), it don't get better than that … Well, dancing explicitly with the three sexy female skin warm juicy flesh pleasure creatures … It don't get better than that! Well, breaking out with a hardcore version of THE LITTLE DRUMMER BOY … Seriously it don't get better than that!

Ah, I have not used Somala in years! But it is always in my bag of tricks. I saw the Mrs. Fields' cookies and saw the uptight fragile couple, and voila! It just shows it doesn't matter in the performance altered



reality if something (Somala) physically exists if it exists conceptually. It has physical, psychological and every other kind of arousing effects. Hey, this is a core principle of the shamanistic performance I do. Somala did cut through the bullshitting … And isn't that one of the things art is supposed to do?

And this brings us to the end of this year and this word file. This year at the performances, people have been yapping about comfort zones. In the past people have come to be taken beyond their noses and assholes and normal boxes to be expanded into possibilities and potential paths of newness and flexibility. It is called growth and risk and freedom. Lots still came for these horizons. But there has been a growing peanut gallery who think they are entitled to be comfortable and get really pissed, shocked and discomposed when that isn't "respected, " that we will not engage in "reasonable acceptable discussion" to find out why they are entitled to demand that reality stay confined to within their personal taste! We don't have a constitutional right to not have our comfort zones threatened or violated. Go to Richard Pryor or Lenny Bruce and try to yap about comfort zones! So 2010 will be THE UNCOMFORTABLE ZONES OF FUN! So be warned!

BY ERIKA:

We got everything set up, the back drops, the lights, the cozy mats on the floor, the jewelry, the musical instruments, the free boxes and the display table at the front. Everything looked great and the room was warm and cozy. A few people arrived. There was Mark from Food Not Bombs who had come before, Michael who had come many times and a guy who had been watching us on BTV for years. He had showed up because he wanted to buy another video. Frank asked him how often he watched our shows and which ones were most memorable. He said he watched a couple times a month and he remembered the one where Jen was making a banana cream pie and the Deep Core Magics with Frank and Erika. A couple came in and Frank asked them how they heard about the performance. The guy had a friend who had always wanted to come to one of the performances. The friend was now off to Mexico so he came to the show. The pair was in an improv group for shy people. Frank asked the guy if he would do something now. He got up and fumbled with his glasses and talked about a childhood memory with his glasses and his mom and being absent minded. Frank saved the guy from totally flopping and helped move his "comedy routine" along.

The woman who was with the improv guy said she really had no idea what to



Performance poster by LaBash.

expect tonight and had not actually read the flyer but had come along. Somehow she brought up the term strange, and Frank asked her how strange she wanted the night to be. She asked if she could get help from someone else and handed the mic to Erika who said very strange. Frank asked her what would be too strange and she said violence and drugs. Frank said that we had cookies that had Somala in them. Linda said that Somala was odorless and tasteless and that we often put them in cookies or water. When people eat or drink Somala they feel less inhibited/fearful, they are more easily able to do the things that they want to do. This had always been true over the years and then it starts to wear off people would say that they needed some more. Linda passed the basket of cookies around and everyone ate some except for the couple who mimed eating cookies, even though Frank said that he could be lying. After all, the cookies were Mrs. Fields cookies in sealed packages. The couple wouldn't eat them. Linda handed out the holiday card that Frank made to everyone and everyone got a cd to go along with it.

Then Frank asked the couple if they would undress Linda, Jen and Erika and they said that they had had a great time with all of us but that the guy had driven a long way and they needed to go eat a sandwich. Frank said that we would watch them eat their sandwiches. The woman then said that when they had arrived at the performance it was like spring and then they had a nice summer with us but it was fall and then leaves were falling and it was time for them to go migrate. Frank asked them where they were going to go migrate to and they said to where there were sandwiches and beer. Frank said that he guessed that they had reached their limit of strange, and they said yes the nudity was not something they were comfortable with and they left. They left their cds and their holiday cards behind.

Frank asked Michael if he would undress Linda, Jen and Erika and dress them in costumes from the costume/jewelry spread. He said yes and so he undressed us and put jewelry on all of us. The band picked up at this point and Frank joined them doing vocals. The band was made up of Tomek on keyboard and mixer, a guy named Jhon on guitar and vocals who was recently on the Shaman's Den and the guy on the roto-toms who had arrived at the show after he had been watching us on BTV for years. When Frank asked him if he would be in the band at first he said he couldn't play the roto-toms but when he got up and did it he played amazingly with the band. While the band played some amazing songs Linda, Jen and Erika danced together, sexy, rubbing, juicy soft, melting, holding, hugging, rocking. Frank asked Jhon if he could do a couple songs and he wasn't sure what to do and then he just took off and the other guys joined in. At the end of the show he kept saying what a great time he had jamming with everyone and that he was way more relaxed than he had been on the Shaman's Den. Frank asked him if he could do a Christmas song and he played an amazing raw version of little drummer boy and everyone joined in. Then Linda, Jen and Erika went over to Frank and all four did a juicy sexy dance together. Then Frank said it was the end but the band kept playing. They did not want to stop!

Frank said that now we have another Christmas special. Linda talked about all of our previous Christmas specials beginning with Frank and Extreme Elvis getting naked together and then Frank and Erika the Elf and their erotic dance with Linda. Then there was Frank singing in front of the fire and Mikee would come out in nothing but a Santa hat and add logs on the fire and



Erika the Elf would smack him on the ass. Then there was Corey and Alexi jumping around with nothing on except little Santas and the Santas that kept falling off. Frank asked Tomek if he would read Frank's poem "Season of Hidden Hope." He read it and then talked about the night. He talked about how it had been a challenging start with what felt like lots of road blocks and then when the sandwich people left things opened up. Linda talked about how in the beginning Frank thought that he had to weed people out and then found that people screen themselves out. It is amazing what happens in each performance depending on who shows up and how willing they are to jump in and play. Frank is amazing!

BY JEN:

When we got to the space we set things up. Lights, mats and blankets, banners, swag table, jewelry, sound system etc. Heat was blasting and warmed us up quickly. The new door knob to the bathroom helped a lot too, keeping the draft from that room out. Tomek arrived and got his gear set up, then started to play fun electronic sounds. One guy arrived early and sat to watch us finish setting up. Frank then got his board and pointer on and started to talk to him. He asked how he found out about the performance. The guy had been watching Frank's show on BTV for years! He said that he watches it about 3 or 4 times a month. Frank asked him what his favorite thing on the show was. He said that he remembers seeing the video of me making a pie! It was a while ago that was made and it was amazing that it stayed with him! Frank said



Musician Jhon Thumb.

that everything comes back. The guy also said that he remembers seeing Erika and Frank talking together on Deep Core Magic. He said that he called the number displayed on Frank's show and found out about the performance that way.

Frank asked him what he did. He prepared tax returns. Frank asked what he did for fun, and he said that he watched tv and wrote stories when he was in school. Frank asked him what kind of stories he wrote and he talked about one in which a kid read a book about a zoo and then went to the zoo to let all the animals free. Frank said that zoos were being phased out because of the economy. The guy talked about the Oakland zoo being privately funded, but the San Francisco zoo just had a tragic event where a tiger mauled some people and so they were having publicity problems that probably caused some financial loss.

By this time Michael had arrived and Frank said that he was glad he got his email and came. Another man had also arrived, the same one that had come to the last performance. Erika had invited him from Food Not Bombs. Frank asked him about his life. He said that he had a really good childhood playing and having fun. His dad was in the military so he had lived in many places including Germany, just like Frank. Frank asked him what he did in high school and he said that he didn't have a good time in high school. Frank said, "Who does?"

A couple came in and sat down. Frank asked them how they found out about the performance. The guy said that his friend had always wanted to come, but just went to Mexico, so he thought he would check it out. He didn't know much about it at all, just that his friend had mentioned many times that he wanted to come to one. Frank said, "You came from that?" The girl said that he had sent her a link to fecal face, an internet site that posted events. The website name intrigued her enough to come. Her and the guy were in an improv group together. The guy said that he wanted to do comedy so Frank asked him what he would do. He said probably just flail around. Frank wanted to see that so the guy stood up and flailed around a bit and his glasses fell off. Frank said that he should strap them on next time, and the guy said 'or bolt them'. Frank said, 'or not wear them'. It was a comedy routine because Frank was coming back with the funniest remarks and the guy didn't seem to get what was happening. Then Frank reminded him that he was the guy's straight man. It was really funny how the straight man, Frank, was really the one making all the remarks people were laughing at. Frank was improv-ing masterfully, but the guy didn't know how to play along like that. Then the woman said the group was called Improv For Shy People. Frank asked if she was shy and she said she was in some situations. Then he asked her if she was in the group to feel less shy because she would look outgoing around all the shy people. She said maybe that was it, yes she probably was doing that. She was attracted

to the performance because it seemed strange and that was good. Frank asked her how strange she wanted it and she asked if she could get help to answer him. She asked Erika for help and Erika said, "Really strange!" Frank said that was a bad choice to ask Erika. Frank then asked her what would be too strange and she said that arguing and violence would be too strange. He said she was safe then. What else? She said that drugs would be too strange as well. Then Frank told her about Somala.

Somala is a drug that Frank puts in water or cookies. It is a drug of death and dreams. It's colorless and odorless, and it will not let you do anything you don't want to do, but it will help you do what you really want to do. Linda said that it really works because they have seen the effect it has on people. Also, when some people feel it wearing off, they ask for more. Frank said he got it from Aldous Huxley's The Island. He said that there was Somala in the cookies that were in a basket to be given out. The woman thanked Frank for telling her that, for giving her clear information and being honest. Frank said that she shouldn't thank him just yet because he could be lying. Then the cookies were passed around. Everyone took some except for the first guy who arrived and the couple. The woman from the couple took an invisible cookie out of the basket instead and Frank said that the invisible ones were the most potent. She said she would have another then! She would not give any to the guy she was with at first until he asked if he could have some.

Jhon Thumb had arrived and started jamming with Tomek. The Somala started to take effect and Frank asked the BTV viewer if he would play the drums. The roto -toms were set up and Mikee gave him the sticks. Then Frank asked the couple if they would undress Linda, Erika and Jen, and then adorn us with the jewelry that was displayed. They both said no. They said that it was a comfort thing. Frank said, "Those damn zones of comfort!" The woman said that they had to take a break to eat a sandwich. Frank said that we would watch them eat, but it didn't seem like there was a sandwich. It was like this strange make believe they were playing which wasn't really flowing with what was going on. Then the woman started to say that they were leaving by telling a story about the seasons and how it was now winter so they had to migrate. Frank still played along improving with them. He responded to whatever they said, asking them where they were migrating to etc. Whatever they said to him was just saying that they were out of here. Then they left.

The performance changed gears and Frank had Michael undress us and adorn us with jewelry. Then we started to dance. The music grew and jived. The feeling was fun and free. We melted into slow erotic movements together with the music. Frank jammed along with the band. Then he had Jhon sing a couple of songs that were amazing. He came willing to play. We rubbed into each other and felt like the whole room was one. The Christmas song that was played was really great. Little drummer boy distorting and morphing into scratchy groovy vibrations. The guy on the roto-toms was great. We had our new Christmas special!

Frank motioned for us to dance with him. Linda rubbed on Frank's lap as Erika and I rubbed from either side. It was very erotic and fun! Very intimate. Michael was dancing around having a ball. After a while Frank said, "The End!"' The band just kept going like they didn't want to stop. Eventually they did and Frank said we have to work on the ending. He called the band over to come sit down. He asked Tomek

what he felt about tonight. Tomek said that at first there was a great block, like a bad vibe and he wanted to leave, but when the couple left then everything lightened and grooved and he had a great time. Frank asked him to come up and read his poem 'Season of Hidden Hope'. Tomek did a great reading. Then Frank asked Jhon to come up and talk about how the evening felt to him. He said that he loved it, loved jamming and had a great time. Frank asked if he was staying in the bay area and he said yes! Frank said that you can't find this in New Jersey. Definitely not! Then Frank asked the guy who played the roto-toms what he thought. He said that it was delightful. He enjoyed playing the drums. Michael said that he enjoyed undressing the ladies and had a great time too. It was a lot of fun!

When the performance was over we started to take the set down. Jhon said goodbye and he would see us at the next one. Tomek stuck around talking with Frank for a bit. We got everything packed up and then headed home. Linda said that it felt like there were uncomfortable moments all the way through. Definitely with the couple and what they were doing, but also when Frank asked the band to sit down. Tomek didn't seem very comfortable with that. But it is always amazing how Frank ploughs through using the most of what's available. He always finds an open-



ing for everyone to play in and the night turns out to be another incredible experience.

BY DA BOYZ:

We arrived extra early, and loaded everything in and got started setting up. Even with the extra time, we were still setting up until just before 8pm! There were a few extra things this time … the basket of cookies and Frank's holiday display of free CDs, set up right next to his chair. It was always fun to set up, and transform the space … beautiful. Early on, the guy who works with Erika at Food Not Bombs, was there … then Tomek … and shortly before the performance started, a black man in his 40s-50s came in tentatively … It turned out that he wanted to get a copy of Feisto. He had seen part of it on BTV, but wasn't able to catch the whole thing. But as it turned out he was there for the duration of the performance as well.

So the performance got started and Frank asked this guy how long he had been watching Frank's shows on BTV, and what did he like? He had been watching Frank's shows for several years, and had seen Frank Moore's Unlimited Possibilities and also Deep Core Magic … when Frank asked him what were some of his favorite parts, he mentioned as standouts Jen's making of a banana cream pie, and the shows with Erika on DCM. Frank said that it always comes back … meaning that everything we do has effects, and we never know what they are! And that what you do always comes back to you in some way. Amazing ...

Then Frank turned to the Food Not Bombs guy, and asked him to tell us about his life … he had spent some of his childhood, like Frank, in Germany, because his father was in the military … then he was in Delaware … Frank said both cold places! Frank asked him to go on, how about high school? He said he did not have too much fun in high school … Frank: "Who does??" He ended up in Haight-Ashbury in '92 … But we didn't get to hear much more about his life, as this is when the couple who were later to be known as "the sandwich people" came in. Tomek had already been playing since the performance started, and around this time too Jhon arrived as well, and was setting up and beginning to play with Tomek. It sounded great!!

The "sandwich people" were a young man and woman who came in, paused for a bit, and then finally sat down … Frank asked them what drew them to the performance. He brought her along … he said his friend had told him about it, that it was something he himself had wanted to come to, but never did, and now had gone off to Mexico … and without any other information or explanation about the performance, he had decided to just come on his friend's interest … he said his friend had recommended other fun things for him to do … Frank asked him what other things had his friend recommended, and we think this is where the whole improv thing came up … he had recommended doing improv, improv comedy … Frank asked him if he was a standup comic. He said, "Maybe someday … " Frank said, "Maybe tonight!"

The guy said he would have to work up an act, and Frank asked him what his act would be. He said probably stumbling and flailing around … Well, Frank was ready! He asked the guy to do it! So the guy stood up and started literally flailing around, and his glasses flew off! Then he just stopped … Frank played off of him, trying to keep the act going … feeding him lines, giving him a way to form an act around his bumbling around … but it was rough going … Frank was hilarious! Frank said he had all of us in the palm of his hand, keep going! Frank



asked if he had noticed that Frank was playing his "straight man" … he said he did … but the act didn't really go anywhere … Frank kept talking to the pair, and it came out that they were both in an improv class together. Improv for shy people! Frank mused on the irony of hanging out with shy people to become more outgoing! But she didn't seem to get that … There was a back and forth about whether she was really shy, or outgoing … she was hedging … said she was shy under some circumstances and outgoing under other circumstances … Frank said that she appeared to be outgoing, that's what she projected … She split hairs about whether she was really outgoing, or just "projecting", but Frank asked what was the difference?? Really!! It turned out that she really didn't know what they were coming into either … he had sent her a link to the listing of the performance on a new online arts calendar that Corey had found, called Fecal Face. The title of the calendar, she said, was enough to get her to go … she thought it was just too strange! So she wanted to go.

Frank asked her, "How strange to you want it to be?" She said she couldn't answer … could she get help from someone else in the "audience"? Sure … So she asked Erika to answer. And of course, Erika said, "Very strange!!" Frank said, "Bad choice!", meaning of who to ask! He asked her what would be too strange. First, she said, "Arguing and violence." Frank said, then, she was safe here. Anything else? She said, "Drugs." Frank said, "Well … there is the drug Somala in the cookies here," motioning toward the basket of pre-wrapped Mrs.

Fields cookies … She immediately gushed with thanks to Frank for being so truthful and honestly communicating with her, and answering her directly … Frank said, "Don't be so quick to thank me … because I may be lying … " He said they may just be Mrs. Fields cookies, but they may have Somala in them, and then he had Linda describe what Somala is … the drug of dreams and of dying … it won't make you do anything you don't want to do, but it will make it easier for you to do what it is you truly want to do … it is tasteless and odorless … and it works! Linda said that over the years we have used it in many performances … sometimes in the water, sometimes in cookies, and there is often the experience that people will come back for more, saying that it has worn off!

So now Frank had Linda pass out the cookies … and most people took a cookie, except for the improv couple … instead, they reached into the basket and pretended to take out cookies … so they were there, holding invisible cookies, taking bites out of air, and then passing the cookie to each other to take bites out of … At some point, Frank said, "The invisible ones are stronger!" She said, "Well then I'll have another one!" So once everyone had their cookies, Frank had Linda hand out free CDs and the xmas cards … fun!! Then Frank continued with the couple … he was asking if there was anything else that would be "too strange"? There wasn't … So then he asked the BTV viewer if he would join the band, playing the roto-toms … sure, he would … he got up and started playing. Then he asked the couple if they would undress Linda, Jen and Erika, and put on items from the costume/jewelry layout ...?

They whispered amongst themselves, and then she said something along the lines of, "It's time for us to have a sandwich actually … he drove from San, San … (what was it?) Menlo Park … and is ready for a sandwich, so we're going to have our sandwich now … "

Frank said, "Ok, we'll watch you eat your sandwich."

The bottom dropped out!

Then they whispered amongst themselves again … and she came out with, "We arrived here in the spring, and spent a wonderful summer with all of you … but now, it is getting colder, and moving into autumn and winter, and the leaves are falling from the trees, and its time for us to migrate … " Frank asked where they were going to migrate to. She said, "Somewhere where there are sandwiches and beer … " And the guy said, "Yeah, that sounds good …"

But Frank kept talking to them … we can't remember all that was said at this point … but they didn't leave right away … Frank said at some point that he guesses we reached the "too strange" point. And they said, yes. And Frank asked what was it? She said it was the nudity … The guy said he guessed it was just outside of his "comfort zone" … Frank said, "Those damn comfort zones!"

And within moments, they were gone!

So now, Frank had Michael Diehl undress Linda, Jen and Erika, and he jammed with Tomek, Jhon and the BTV guy … and the music was fantastic!!! And Michael was having a blast undressing Linda, Jen and Erika, dancing and putting jewelry and other items on them … Linda, Jen and Erika then danced together as the music continued … a great jam!

At some point, Frank asked Jhon if he would sing two of his songs, and Jhon started up, and it was great!! Frank sang along with him, and Tomek picked up on what he was doing and played along too, and the BTV guy was drumming along all through it. It was amazing …

Then Frank asked if Jhon knew any xmas songs … Jhon did an awesome version of "Little Drummer Boy," with Tomek

and Frank still jamming along, and Linda, Jen and Erika were making sounds too … Frank had Linda, Jen and Erika dance with him, and it just got juicier and deeper and the music was incredible … really fun! At some point after a while, Frank, Linda, Jen and Erika all said, "The End The End The End!!" The band wouldn't stop … The End!!

Frank got everyone to sit on the mats and he asked Tomek to talk about how the night felt to him … he talked about not feeling in the groove until after the "sandwich people" left, but then just really loving playing with Jhon … he really loved the way Frank interacted with people. Then Frank got Jhon up to talk about how he felt … he just loved playing, felt really good and free, even more so than when he was on the shaman's den … He really enjoyed playing with Tomek and the drummer guy … he appreciated how the BTV guy had gotten into a nice rhythm with them … Frank asked the BTV guy if that was the first time he had played. It had been the first time he played the drums, but had played sax for years in school. Frank encouraged him to bring a sax next time!

Frank said that now they had material for another xmas special … with the jam and little drummer boy, and Frank and Linda described all of our current xmas specials … On that note, he asked Tomek to come up and read his xmas poem. Tomek said afterward that he really liked Frank's poem, and said something like, "Are we all now transported into another reality …?"

Frank also asked Michael how he felt about the performance. He had a lot of fun … he said it wasn't as "wild" as some others have been, but he really enjoyed himself.

The BTV guy really enjoyed the performance too … he said it was very interesting, and delightful. He had wondered what it would be like to actually come to one of these performances, having seen videos of them on FMUP. He talked about the



undressing of Linda, Jen and Erika and the dancing was delightful, and that he had really enjoyed playing the roto-toms.

And that, we think, was the end. We started breaking down the set, and there was a lot of talking about the "sandwich people", and what an amazing part of the performance that was … and Frank and Linda were telling Tomek a story from the 48-hour processes, which was great! An example of someone not believing that Frank could really see into them …

So we packed everything up, had popcorn, packed up the car, and swept up and soon you guys and Jen were heading out, and Erika left too, and we finished sweeping up, and shutting things down, and snacked on popcorn and talked about the performance as we drove home. It was always so amazing what Frank made out of apparently "nothing" … that even before the "sandwich people" arrived, Frank started talking with the BTV guy, and we got to hear, as if a fly on the wall, of what people like and get turned on by when they watch our shows … and then was about to reveal the life of the guy from Food Not Bombs, which we imagined could have been very interesting … We were saying later, back here, that Frank's persistence and being unflappable, just cranking away, made/allowed everything to happen.

Reality Playings

experiments in experience/participation performance

Saturday, January 30, 2010

BY FRANK MOORE, FEBRUARY 1, 2010:

Oh, another year has begun and another amazing performance starts it! A week ago I had to cancel THE SHAMAN'S DEN because I felt pale shitty physically. I wasn't that hot this Saturday either. But I hate to cancel! So there I was, just drifting floating on the radiancy music of Tomek. Then people started coming in from their life quests, with their questions, their vague feelings that they had detoured from their childhood passions and hopes and joys. And they started asking! It got deep fast. Me, I was half-baked, running on fumes. But the performances are never about me! So everything read or muttered by me ignited insights in the people who stayed (I don't know about the people who left). They started running with these insights on their own! Most of them said they will start doing art that they had stopped doing. They will start because of what they have experienced in the performance. They came up with that on their own! Shit, can an artist ask any more before he admits success? Yes, I take the credit for the success even when I was half-baked and ran out of gas during the jam when everything that had been explored verbally/intellectually was becoming musical/physical. Hey, I am the star!



Performance poster by LaBash.

BY DA BOYZ:

It was great to be extra early, knowing that we were down one person! Being early helped, but it also felt like it was just very easy to set up … and we hustled! Everything was ready at 8pm, as the first people walked in … a young couple, the woman wearing an SFSU nursing sweatshirt, and the guy wearing a middle eastern scarf … Frank and Linda asked them to come on in and sit down … and Frank was soon talking to them … It wasn't long before the room was filled with people, coming in waves … a big tall black guy arrived, an older white guy who said later that he had been to one of Frank's performances in SF, a young girl

who was a student at CCAC, a young man who had brought his flute to jam … a curly haired man came later and sat in the back … then a woman joined him and they stayed for a short time, but left … and then at some point we saw him come back again and stand in the back for a while … Tomek was there, providing the great background soundtrack to the whole night … A few people came in and didn't stay for more than a few minutes before getting up and leaving … Michael Rosen, a veteran of our performances, came for a while, but left also! There was a young man with a mustache who came very late in the performance, and wasn't very communicative … just smiled a lot and talked cryptically! Frank eventually said, "One of those, eh?" It seemed like there was always one of those that came to the performances … they come late, and act a little loony, and they don't give Frank a straight answer! But this guy stayed until the end and even played in the jam that ended the performance ….

It was really amazing to see all the people that came, in a month where we thought the flyering was compromised by all the rain. On the contrary, most of the people came from seeing flyers!

So Frank talked with the first couple, the woman first … why did she come? She said it looked like fun … she had seen a listing somewhere online … Frank asked what she did for fun. What we remember is her talking about playing this game that kids play, called "Foursquare", with a big rubber ball. She gets friends to play it with her! At some point, she said she noticed Attaboy's toys over to the side, and said that they looked like fun … Frank said that she could have one of them if she promised not to use it during the performance! Ok! She went and picked one out, a bubble "gun" … a bazooka! She said they were going to have fun with that tonight! Frank said that at the very least then, if nothing else happens, she has that toy! Then he talked with her friend … she had dragged him along, a surprise … and they do that with each other … "mystery nights". He is also a nursing student, and likes to draw, and to read, and Dungeons and Dragons … Frank asked him what he likes to read, and he mentioned magic, philosophy, comparative religions … You guys wondered if there was anything in the free stuff that fell into that category, and we thought that there was … we remembered one book in particular, or perhaps a series by the same author, Michel Mery … "Pyrexia" was one of the titles … it was about magic, we thought … maybe he found it! Frank said he should look through the free boxes, and pick some things out … We saw him pick out several things …

Then Frank was talking with the big black guy … he had seen the flyer on a pole outside a restaurant … He said he didn't really know why he was at that restaurant, or why he happened to be standing next to this pole with this flyer on it, so it all seemed to be somehow coincidental … but the flyer seemed to resonate with everything he had been reading lately … Frank asked him what he has been reading. He said that it would probably fall into the New Age category … books about living in the "now", and things like that … After talking with him for a bit, Frank asked him what would he like Frank to do in the performance. He asked, what were the options? The parameters? Frank said, anything! But he couldn't really answer … he said he didn't really know what was supposed to happen, what it was about … He asked Frank to tell him what Frank was trying to communicate/accomplish with the performances. Frank asked him to come up and read his latest two chapters from his novel … He was willing, and he came up and read the two chapters, really well! Meanwhile,

Frank asked the nursing student if she would undress Linda and Erika, and put the costumes on them. She was willing …

The nonlinearity of Frank/Aurora did not seem to really catch him off guard, he just read right through it, and it seemed like everyone in the room was able to really take it in. We had the same experience as Linda described later, of wondering if this was all going to seem too personal to us for anyone to really get, since the last chapter especially was all about Jen leaving us … But as it turned out, everyone seemed to get a great deal from it!

When he finished reading, Frank asked him if he could sum up what he got from the chapters. What we think he said was that the main thing he got from them was to live and act truthfully and simply, not being boxed in, living outside the boxes. But he wanted to know how to do this, how to live simply, to get out of your head, to stay true to yourself … something along these lines … Linda talked about how Frank always says, and it has been her experience that it is through relationships that she can keep that simplicity, and be truly "herself" … that it is by staying focused on her relationship with Frank, that everything comes out of that … he wondered what their relationship was? It was mates, and had been since 1975 … He was really trying to get down what Frank was saying … but he was talking in terms of a division between relationships and yourself … Frank asked him what is "matter"? It is the relationship between two points … the points don't have any real existence without their relationship to each other, which is the "matter" . At some point he said he had just been reading something very much like this … he asked Frank at one point, "Why am I here?" Frank said it was a good question, for him … He asked Frank how he could hold onto this feeling he got from reading Frank's chapters and talking with him and



Erika and Linda.

Linda, when he leaves the performance that night …? He seemed to want a kind of 1-2-3 for staying true to oneself, staying simple, not being boxed in … Frank told him not to worry, he was already "infected"! Frank said that he was "in the groove", which was why he was experiencing this feeling of synchronicity … Frank said to not worry, and be available!

When Frank talked to the young Indian man who had come in with a backpack, it turned out that he had come to jam … he had gotten the impression that this was to be a music jam … Well, he was right! But it obviously didn't meet his pictures of what that would look like … Frank said, "Get to work!" Frank and Linda invited him to join Tomek and jam … but he didn't do it … And yet he stayed for the entire performance. At the very end of the night, he did finally pull his flute out and played!

We think it was around this time that Frank asked the nursing student woman to use him to have fun … She wanted to know what he meant? How? Frank said in any way … This invitation seemed to totally stymie her … she said the concept of using someone to have fun was foreign to her … she couldn't think of what to do … It was one of those uncomfortable moments! Then Frank asked the same of her partner … but he couldn't think of what to do either … he said that he would be interested in going further into something that had come up earlier, which was channeling

… The big black guy had brought that up … it was one of the kinds of things he had been reading … and Frank said that he had done that "gig", and he and Linda described the channeling at the commune and afterward … So now, the partner was interested in going into that further … Frank said, "Haven't I been doing that?" He said yes … and he talked about how he has been feeling like he has been getting information and inspiration in that way, but something along the lines of wanting to be more open to that … Frank invited him up to read, The Magical Act of Doing, which he already had picked up a copy of ...

He read the whole piece, which was always really neat to hear, and the core group stayed … Afterward, Frank asked him to talk about it, and he spoke about how it resonated with a lot of things that he has been thinking about recently, especially the feeling that he has been unable to really just let go and do his art … how he used to just sit and draw without worrying about what it was going to be, how it was going to look, what others might think … and he felt that Frank's piece was reconnecting him with that experience … Frank said, "wow …" It was amazing to hear the effect of the piece … And she said that one, it was amazing to see him read out loud … apparently, it was not something that he normally did! So that was the first thing she said … But she also talked about her own experience of moving into adulthood, and basically feeling the loss of innocent creativity … she talked about a friend of hers who had always inspired her … she aspired to the level of creativity that her friend had, in her writing especially … and she talked about she recently mentioned that to her friend, who is now in art school, studying graphic design, but who is doing much less art than she ever did before, and there was the feeling that it had been dampened, or was harder to access … She herself had not chosen an "artistic" path, but felt the same desire to have a connection to the freedom and creativity and exploration of the past … and while he was reading, she had just picked up her notepad and started doodling, something she had not done in a long time, and it felt really good … it felt like something had opened up …



Frank invited her to come up and read a few of his poems … "Creativity is like shitting" and "I Came To Play". She really enjoyed reading them, and Frank asked her, "Now wasn't that fun?" She said yes it was! "See how easy that was?"

At some point around this time, Frank asked the girl from CCAC to talk about her experience of the performance … She said that she really enjoyed it, and that it made her feel that she does not have to have a reason to do art … she can just do it, not for any purpose, but just to do it … and it made her feel more free …

Now, we can't remember how it happened, but Frank asked someone to join Tomek, to jam with him … we think it was the nursing student guy … and then she



joined him, playing the drums … the young guy pulled out his flute and started playing … the big guy picked up the toy xylophone … and Frank invited the CCAC girl to come up and sing with him, which obviously put her through it! But she got up there and did it! It was amazing to see everyone up there jamming, and the energy lifted … it was a kind of release, an active expression of the things that they had been talking about all night … and it felt like they were just getting started when Frank said "the end". Frank was under the weather, but he never cancelled a performance, and this was why! It really only ended 15 minutes early. Another amazing performance!

People filed out, and took stuff from the free table … we started packing things up, dismantling, talking about the performance with Tomek … You guys soon were ready and headed out to get Frank home. We finished packing everything up and swept up, shut everything down and locked up! Then we caravanned home, talking about the performance … we really felt what Linda had said right after the performance … how the act of staying vs. leaving really was responsible for how the performance went … the fact that the core group of people stayed for the whole performance seemed to mold the performance around them, and made it very fulfilling and transformative … And the way that Frank always "stays", no matter how things "appear" … makes everything possible …

BY ERIKA:

We got to the space early and unloaded the stuff from the two cars. It worked really well to take all the stuff in the two cars. Soon Alexi was putting up backdrops and Christmas lights and Corey was doing the front table set up. I put down the mats and



the blankets and then set up the jewelry. Linda set up the toy instruments and Mikee was doing the tech set up. Just before 8:00 people started showing up. First there was a couple who were both studying to be nurses. They had come because the woman had seen a posting for the performance and he came along with her. It sounded like they took turns taking each other to mystery places. They really enjoyed picking out toys from the spread of toys from Attaboy. Many of the people who came tonight had seen flyers up and one person said that she had been seeing them for a year and finally made it.

Frank went around and asked people how they had heard about the performance and what they each did or did for fun. There were the two nursing students, a guy who had been reading a lot of mysticism stuff, a woman who was an art student, a guy who brought his flute and a guy who had seen one of Frank's performances about five years ago. One of the guys was very interested in learning about how life works. He said that he had been doing a lot of reading lately. He wanted to know where Frank got his information from and Frank said, "From Life." He went up to the front with Frank and read the last two chapters of Frank's novel and Tomek was playing amazing music behind him. He did a great job reading Frank's novel. Frank asked him afterwards if that answered his questions and he said yes, that what he got from it was to not live in boxes but to live life in freedom without limits. He said he was grasping it but that he wanted to know concretely what to do when he left the performance to stay on that track. Linda talked about how relationships are the most important thing, that the "other" is not separate from yourself and that what life is all about is your relationship and focusing on the daily aspects of life and enjoying being together. Frank talked about what happens between two points (people) and that there really aren't two points. It is really all about what happens between them. You are mirrored in the other. The man said that he was starting to get it but that he did not want to lose what he was understanding after he left the performance and Frank pointed to the warning sign and that he did not need to worry. The changes would continue to affect him. Frank and Linda talked about following life, seeing opportunities and following those opportunities rather than having pictures about how you think things should be. If you do that you miss a lot of opportunities. If you follow the opportunities everything opens up. Frank is really good at recognizing and seizing opportunities.

There was another guy who came up and read The Magical Act of Doing. He was in nursing school and often stopped himself from doing art because he thought he wasn't as good as he was in the past. There was always something in him that was stopping him. After he read the Magical Act of Doing he said that things felt like they were changing within him about just doing it and not stopping himself or having pictures about the value of what he was doing. He said that he had been thinking a lot about that lately and it was really amazing that it was all coming up this way tonight, that Frank had asked him to read about exactly what was up for him. The woman he came with could also relate to this and said that she had freely done art when she was a kid and then stopped somewhere along the way. She said that that had also been the experience of a close friend of hers. Again there was something in her that stopped her from just making art. During the performance she got her notebook out and started drawing. There was another woman who was an art student who had also been thinking about the importance of just making art even if nobody ever saw it. Wow, it was amazing how people were articulating how they got Frank's writings and what Frank and Linda were talking about. They were all blown away by how they had been thinking about these things lately and now they were coming up tonight. They were hungry for a deeper understanding.

Tomek was grinding away at the music during the night and was for most of the time the only musician playing. There was a guy who came with his flute to jam but when Frank told him to get working he did not go up until the end when others went up too. In the end several people joined in with Tomek and started jamming. Everyone there seemed to come hungry for some deeper understanding and really



enjoyed playing with Frank through reading his writings. The one woman who was a nursing student undressed Erika and Linda and put them in costumes but when Frank invited her to do anything with him that she wanted to do to play with him she said that she did not know what he meant or what to do. Then she came up and read a couple of Frank's poems, "Creativity is like Shitting", and "I came to play," and then got up to play music with everyone. After she read the poems she said that it was easier than she thought to come up and have fun with Frank. It was neat to see how her face had changed, melted, relaxed during the evening, and how people concretely were taking in what Frank had to say and allowing it to change them. The people who came to the performance were ready for intimate cozy conversations about how to live life and to create art to open up possibilities. Frank showed up even though he was under the weather, never cancels a performance and so much happened! We never know what is going to happen and we always go on a magical journey. Tomek said that he always has an amazing time at the performances, they are always great! Throughout the night I felt how crazy it was that Jen had left all this, all of us, this amazing life.

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, February 27, 2010

BY FRANK MOORE, MARCH 1, 2010:

Ah! How do you measure success in a performance? Maybe when the audience (the people who come to the performance) start crying uncontrollably over releases of blocks that just disappeared just by walking through them with willingness and trust. Or maybe when a young sexy co-ed rocks nude on your lap, arousing all kinds of new possibilities. Or maybe when you attract a wide range of people, all ready to go all the way into the volcano, melting into a cozy little joyful community, willing to be uncomfortable and whatever else it takes to go into adventures of fun, floating on the mood music of Kene-J and a psychology grad student … The community so strong that they (most of them) kept staying, playing together, long after the "performance" was "over", and then most of them went to an apartment of one of them to continue hanging out together! And I'm not even getting into what they said of how the performance affected them! (see below for that!) I am just glad I didn't get in the way of the potential of the night!

Yep! It was a great deep success! And the series is clearly building, tapping into the young art school student community, among other groups. Ah, yes, very dangerous and subversive! You need to do something for at least a year to start this kind of building. And it goes in waves. The art student came months ago. She went home all shining and open and vulnerable and creative. Her roommates and friends saw the changes in her. So when they came, they were ready to go into it explicitly. This audience was the most explicitly ready in over a year! The new title seems to be working! THE UNCOMFORTABLE ZONES OF FUN seemed to attract people who are coming to work for the depth of fun that requires risk. It also seemed to screen out the whiners who use their fragile limited zones of so-called comfort to make sure they are in control. I love when a title works!

And now there are more Shining people walking around infecting others! Extremely satisfying and dangerous and subversive!

BY DA BOYZ:

We were extra early, and it was great to have the time! But by10 minutes to 8, only one person had showed up, a "middle-age" guy in a blazer and plaid shirt, who ended up sitting on a chair reading some book that he had brought, waiting for the performance to begin, after being invited to sit down on the mats! It was the first performance with the new title: "Uncomfortable Zones of Fun" … would anyone show up? Did people realize that it was the same series? When we had been flyering, everyone we ran into recognized the flyer as the same, even though the title was different … they immediately recognized it as the same thing … but there was this feeling that this might be the performance that no one came to …

And then people came pouring in!

A young blonde woman in a sweatshirt came in, along with a big guy who sat up against the back wall … she was curious, right off the bat, as to what this was going to be …? Frank said, "Who knows?" And something like that he makes it up as it goes along from the people who come …

And then the young CCAC student who had come to the December performance came in with two friends, followed by a brightly attired older woman with her

Inter-Relations presents

THE UNDERGROUND HIT!

THE UNCOMFORTABLE ZONES OF FUN

experiments in experience/participation performance



SATURDAY FEB. 27, 2010 8pm

Frank Moore,

world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and musical instruments and your senses of adventure and humor. Other than that,

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– East Bay Express

"If performance art has a radical edge, it has to be Frank Moore."

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"Transformative..." Moore
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friend, and then a woman in black with glasses … and then more people! A young long haired dude, a couple of young guys, one with wild blonde hair, and the other with short dark hair … and a young woman … and more people came in after them as well! The room was filling up, and Frank asked the CCAC girl to "warn them" about the performance … he asked her what happened after the last performance …? She said she had come home, and had written a lot, and then took a long hike the next day with her friends, and that she had felt like a different person … Frank asked her if she had brought what she had written. Or did she remember it? She remembered a few lines … they were very deep. Her friends on either side of her talked about how she was after the performance … her long curly haired smiley friend said that she was glowing after the performance … her shy short haired soft spoken friend said that she had talked about Frank, that they had to meet him, that she had felt like she had met someone very special, amazing. Frank asked the short-haired girl why she had



come … She said that she wanted to learn something about herself …

Frank talked with the young dude … he had heard about it also from the CCAC girl … we didn't really hear what he said, but it was something along the lines of that he was an artist, but not really going to the school … it brought up the story of Frank's time at the SF Art Institute, and how he had gone there to be with other artists, and do stuff, get things going! But how most of the other students and teachers were … ignoring Frank, angsting, drinking beer, not excited to try things … Frank said he liked failing! If you aren't willing to fail, you can't do anything. Everyone there seemed to really get this, and really liked Frank saying it …

Frank talked with the pair of women friends … one of the women (who really enjoyed talking in the mic!) said that she was a teacher of art to "naughty" teens … her friend was studying to be a "sacred courtesan". The teacher had looked on Squidlist, and saw "uncomfortable fun", and said that was it for her! Frank asked her if she felt uncomfortable. She said she did, which she said was good! Frank said, "And I haven't even gotten into the nudity or eroticism yet!" Oh!! Right! she said … She guessed that could be part of this! And why not! We've all done that! Frank talked with her about her teaching … how were the kids "naughty"? She said that some of them might lift your wallet at the grocery store, but most of the kids were sweet when you get below the surface, especially with the art … Frank said wasn't that what art does? Soon he had her come up and read one of his poems, "No Can Nots", and Linda later gave the context for how the poem was written. She had to read it twice to really get it, and she really got it, loved it! Loved just being up beside Frank, reading one of his poems. She had a real exuberance!

Frank talked a bit with her friend, the "sacred courtesan", who was also a commercial real estate broker … what was a sacred courtesan? She talked about being the muses of the world, opening things up, exploring sacred sexuality. Frank said, "Like me!" And had Linda give an overview of his work, and how he had to create new words to describe the physical states of play … like "eroplay" …

The woman sitting next to them, in black, with glasses … she was doing her doctorate in clinical psychology, and was also in a band, which she really loved. What did she play? Keyboards … Frank invited her to play! His band had not showed up this time … but wait, one of them had! Kene-J was there, had just showed up … so the two of them got started on the keyboards, and created a musical backdrop for the rest of the performance, which was soft and trancelike … really nice.

Frank kept going around the room … there was a guy who had seen the flyer on poles all over, for a while … he was attracted by the uncomfortable fun, like the teacher, but also was attracted to the "shamanic performance" aspect of it … the "uncomfortable fun" made him think of stuff he had done at One Taste … Frank and Linda told him about our One Taste experience! Frank freaked them out there! Gabe was impressed! It was the intimacy that had freaked them out … Gabe thought that One Taste now was very much about intimacy, as well as sex … Frank asked him to define "intimacy", and he talked about being together as who we are, without feeling we need to protect anything … he said more that we can't remember, but Frank said it was a great definition.

His friend with the wild hair was a music teacher, and tried to organize people to start food coops … another friend of

theirs was there too … she was attracted by the sound of the performance, "uncomfortable fun", going beyond what she was used to, pushing herself … she liked doing things outside, growing food, cooking …

Frank talked to the first woman who had come in … she was a single mom, and at the moment was working as a petition drive organizer … she was looking for something to do in Oakland, and the "uncomfortable fun" had also attracted her … she was looking for new experiences … There was also a guy there with a mohawk … what attracted him to the performance? He said he lived in the neighborhood! Frank said, "I am lazy too!"

Frank had asked the shy CCAC girl what she wanted to do at the performance early on, and she had said she didn't know … And now he came back to her … he asked her what she wanted to do with him. He was all hers … She said she was so fucking scared … Frank asked of what? "Of things that I don't understand …" Like? "… things like sexuality and trusting other people …" Frank asked her if she felt good to be there. She said she did, when she didn't have the microphone! Gabe held her hand … It was very powerful, things suddenly dropped very deep. Frank asked Linda to describe gestures … and then he asked Sarah if she would do gestures with him. She would. And he asked the rest of the group who else wanted to do gestures. A lot of people raised their hands, and Linda paired people … the artist dude with the girl who liked to plant and cook … the wild haired music teacher was paired with his friend Clay, another guy that Frank had not even talked with … Erika was paired with Gabe … the Sacred Courtesan was paired with the CCAC girl who had come to the December performance, and the art teacher was paired with her long haired friend from CCAC …

And the gestures started! Sarah did the gestures with Frank, and the gestures started off all very intimate, hugging, rubbing bodies together … Everyone was very game! It was soft … At some point, Frank asked Sarah if she would take off her and his clothes. She said ok, and took off all of her clothes, and took off Frank's shirt … and Linda and Mikee and Alexi got Frank's pants off … Frank said that the rest of the pairings could take each other's clothes off too, if they wanted to … Some did … Erika and Gabe took each other's clothes off … the teacher and the CCAC girl took each other's clothes off. One of the pair of guys, Clay, took his pants off … by the end, the artist dude had his shirt off …

The gestures continued … they were deep, fun, intimate … a lot of lying on top of one another, rubbing bodies together, and then a whole series of leg gestures! Knees, calves, thighs! At some point, Frank said that he and Sarah should continue to do what they were doing as the rest of the group continued with the random gestures that Linda was pulling … the gestures had an amazing mind of their own, like always! Sarah lay across Frank's lap, resting her head on his shoulder, rocking … At some point, Frank had Linda come over and rock the two of them … we could hear Sarah crying, sobbing … the feeling was very deep … intense … the rest of the group continued doing their gesture for a while … at some point, the art teacher, the courtesan and the two other CCAC girls went over to the costume and jewelry pile and started trying things on, and picked up the gestures, and started reading out gestures for everyone to do … they picked out the ones they wanted! Skipped the "knees" when they came up again! Meanwhile, Linda and Frank and Sarah rocked together … it went on for a long time … Beautiful.



The Gestures Ritual.

At some point, Frank had Linda read wrapping/rocking, which was amazingly powerful … we heard things in the poem that we had never heard before … And then he had her announce the end of the gestures … Frank asked Sarah to read his poem, "I Came To Play." Sarah sat next to him with the mic, and read the poem, crying at certain points … it was so deeply powerful to hear her read it, and to feel her experience what Frank was saying in the poem as she read it … She cried with joy at the lines about how:

I came to play
and I'm a dangerous player
because I don't play
for money,
fame,
power,
or from anger,
bitterness,
hatred,
emptiness,
or to win…
so I can't lose
can't be beaten!

Everyone seemed to really feel those lines …

And then Frank asked Sarah to talk about how she felt … She said that she felt like she had come back from the land of the dead … Frank asked her, "to home?" She said yes … It was really intense … we were crying! Frank said because she was willing to risk, willing to trust. She said, right, she guessed that was all it took!

Then Frank went around the rest of the room, asking everyone about their experiences … it was all very very deep. The girl from CCAC who had come in December said that there was a point in the night when she was ready to just leave … she realized that this is the way that she deals



with feeling uncomfortable … but she didn't leave, she stayed … she talked about how she has buried feelings, hoping that they go away … the performance reminded her of a note that her friends had put on her door when she lived in a house with them … it said, "you don't have to go anywhere, stay … talk or don't talk, do or don't do … whatever it is, it's ok, we're here for you." She was crying too … her friend, who was paired with the art teacher, said that a lot of her friends think that she takes a lot of risks … but she felt like that wasn't really always true … but that night she felt like she had, that she had taken risks, and it felt good …

The art teacher said that she had a great time! She said that she had been to many workshops, therapy, that were meant to get to what this created … and didn't … but this took them all right there! She said she felt very comfortable! She was laughing at the fact that she had taken all her clothes off, and done the gestures, etc., and there was the camera! And it's all on tape! But who cares!

Gabe said it was "revolutionary" … Frank asked how? He said because it allowed people to be together, without barriers, without limits … and if everyone could be together in this way, we could reorganize everything. Frank said he had run for president, and Linda said that his

platform was laid out in order to reorganize society in this way! Everyone loved that. We heard, "I'd vote for you!"

The music teacher and his gesture partner Clay really enjoyed themselves … they said that they may have held back a little because they knew each other … but the main experience was that it had felt really good to be held … Clay thanked Frank for the experience …

The artist dude said that he had just the other day been talking with a friend, at a party, about throwing bricks through bank windows, as a protest to change things, to alter society, government, and his friend had called him out on it. He had talked about how there are all different levels of government … the elected government had really very little to do with how we live our daily lives … there is a government that we create with each other in the way that we live our lives together, and that the performance made him think of that, and it was very liberating to feel how we could be with each other …

Then there were the folks who had not participated in the gestures, but had stayed until the end, watching … the single mom said that she had experienced feeling left out to a certain extent, that she wasn't really part of it, but she realized that she had made that choice … Frank said that she was participating, by staying … but that their experience has been that it is much harder to watch than to do … She had experienced that. So had another young man who none of us had seen come in, but he had stayed for the entire performance, totally absorbed in what was going on. He said that he had also experienced feeling outside of everything, and that it had made him think about his tendency to remain aloof in relationships … and to question that in himself … it was really powerful to hear them talk about this. Another couple had come in late, and had also not participated, but the gal said that she had really loved the feeling, as soon as they walked in, and really loved watching the gestures, and that she would like to come again and participate. Alexi had seen them rocking together during the rocking gesture and wrapping/rocking poem …

The keyboardist/psychology doctorate, said that she experienced a bit of that same feeling of not being part of it … but her main experience was of how amazing it was, how beautiful … she felt very loving toward everyone who was there … she felt like she was part of it through the music … and she also said that she was struck by how easy, given a framework, it was for people to come together in this way. That people just jumped right into it, given a way to do it, and that we need more of it. She was really glad that this existed.

And then Frank had Linda read his latest chapter, the "shit" chapter! It was a great way to "end" the performance … But Frank had pointed out earlier that he didn't believe in applause, when everyone had clapped after the poem, "I Came to Play" … because it is an end to something that doesn't really end … like the performance … And after the chapter, the performance was "over", but we heard people say, "Do we have to leave?" No one wanted to go … and everyone stayed in a big group … talking, playing around … for a long time as we broke things down …

At one point, the single mom came up to Corey as he was folding up the grey table, asking if she could help him … it felt like it was another way that she felt that she could be part of things … just that little gesture was very deep, and she helped Corey fold up the table …

It sounded like the group was going off together to one of their houses … really amazing. We couldn't believe how amazing




EXIT
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the performance was, and were talking about all of the details as we broke things down, and the things that people said … Totally blown away …

We packed up the cars, cleaned up, swept up the room … and it wasn't long before we were locking things up, and pulling away from Temescal … another amazing performance! Linda had said at one point that it felt like we had won the Academy Award … it was what all of Frank's work was about, intensely focalized into one performance!

BY ERIKA:

We had everything set up early for the performance. We brought everything in two cars and got the backdrops and lights set up, had cozy mats with blankets, a blanket for jewelry including Betty's jewelry, totes of free stuff including Suzy tapes to give away and a display table with the new t-shirt that says "I survived the uncomfortable zones of fun" on the back. At first there was one guy there who sat in the back with a book. Frank said that maybe no one would come since he changed the name from "Reality Playings" to "Uncomfortable Zones of Fun". Not long after that a steady flow of people started arriving who were excited and ready to explore uncomfortable fun. At the end Linda said that the performance had been like the academy awards of all the years of performances because everyone who came really understood and wanted to be together in intimate uncomfortable fun, they really saw and felt what Frank is going for, what we are really about.

The first woman who came in was a single mother who manages petition offices. She saw the ad in the SF Gate and was looking for something different, something that would push her a little into something new. Then a group of art students from CCAC came. One of the women had come to the performance a couple of months ago and this time she brought some of her friends with her. Frank asked her if she warned everyone about the performance and she said no. He asked her how she felt after the last performance. She said that she felt like a different person, she had done a lot of writing and things opened up. She had two friends with her and they talked about what she had said when she came home from the performance. She was glowing and said that Frank was really amazing and that they really should come meet him. The other friend was quiet and said that she did not know what to expect but that she came because her friend had spoken so highly of Frank and what had happened to her by coming to the performance.

A couple more women had arrived by now. One of them was an art teacher of some naughty kids. She had found out about the performance on Squid List and was really drawn to uncomfortable and fun. She brought her friend with her. Frank asked her what kind of naughty her students were and she said oh, the kind that steal your wallet on the bus but underneath that there is sweetness and you just have to dig a little to find it. Frank said that art helped to find the sweetness and she said yes. She said she was a little uncomfortable now and Frank said that we had not even gotten to the nudity and eroticism. She said oh, yes that would be good, yes we have all done that. She came up and sat with Frank and read one of his poems a couple of times through. She wanted to make sure that she got it. Her friend was a real estate agent who was studying with the Sacred Courtesans, the muses who honor and bring out the good in people and explore sacred sexuality.



Frank said just like me. The woman sitting next to her was a graduate student in psychology and she was also the keyboard player in a band, so she went up to play keyboard with Kene-J who had just arrived. They jammed the rest of the performance.

There was a young guy who knew the art students and said that he hangs out with them but doesn't actually go to art school. Linda told the story about how when Frank went to school at the Art Institute they had gone to connect with other artists and instead found a bunch of people who drank and had anxiety over things instead of just trying things. Frank just tried things and wasn't afraid to fail and that really drove them nuts. Linda said it was really good that Frank had been doing art for years and years before he went to art school because the teachers there weren't supportive. It was a period of time in which Frank had really had to try hard to not get famous, just after the Outrageous Beauty Revue. Everyone at the performance could really relate to hearing about not being afraid to fail and doing art that was just under the radar.

There was another group of friends who had arrived. They had been seeing the flyers up for the performances for a long time and then told each other about it. Frank and Linda talked about Jim Sharp, the guy who lives in the Berkeley Hills and goes around taking flyers down and spray painting over things, and about the guys who are making a film about him. They had heard about him. Even though he and others go around taking the performance flyers down, people still see them and come

to the performances. One of the guys in their group taught music as a job and helped people to start up food cooperatives and there was a woman who really enjoyed growing things in the garden and cooking things. Their friend Gabe said that he was really attracted to the shamanic aspect of the flyer and that he had been to some workshops at One Taste. He was impressed to hear that Frank had put One Taste through changes and they had sicced their lawyer on him. He said that he thought that what they were doing at One Taste now was about sex and intimacy and Frank asked him what intimacy was. He said it was being with people as yourself, being willing to be vulnerable.

Frank went back to Sarah, one of the art students and asked her what she wanted. He said that he was all hers and what did she want to do. She said that she was fucking scared. She said that she was scared of the unknown and did not understand sexuality. Frank had Linda describe gestures to everyone. Linda had a pouch full of physical gestures that people do, from holding hands to rocking to laying on each other and exploring each other's bodies. And then she had a pouch of adjectives to describe the gestures, like joyously, childlike, aroused. Frank had read a book about the gestures that humans do, put them on pieces of paper and started doing them in performances. Frank asked Sarah if she would come up and do gestures with him and she said yes. Then he asked who else would like to do gestures and most people did. Linda paired people up and pulled gestures out of the pouch, "explore each other's knees joyfully", "rub each other's belly's", "lay on each other and explore each other's bodies", "rock each other", "touch each other's genitals for body pleasure and comfort". Frank asked Sarah if she would take her clothes off and if she would take his clothes off and she did. He said that anyone who wanted to could take their clothes off. The art teacher was paired up with one of the art students and they had a lot of fun, rolling around exploring each other's bodies and taking each other's clothes off and exploring each other's bodies. Erika and Gabe took each other's clothes off and some of the other pairs took some of their clothes off. We did gestures for about an hour exploring each other's bodies in deep play and fun. Sarah was crying as she did gestures with Frank and it felt like she was realizing and melting into Frank and Linda who came up to rock her.

At some point some of the group went over to explore the costume and jewelry mat and dressed each other up and then started reading more gestures, and the group followed along after rocking and holding each other. Frank asked Sarah if she would read "I came to play," and she did with tears coming down her eyes. Frank asked her how she was feeling and she said that she felt like she was alive again after being dead. She had gone into the gestures saying that she felt like she had been damaged. Frank said see it was easy because she was willing and trusted. She said yes that's all it took. Frank went around the room and asked people how they felt. The art teacher said that it had been amazing, that thanks to her partner who was so warm she was able to melt into it. For all the years of therapy or workshops she had been to this was really what she had been after the whole time. Her partner in the gestures said that she felt really open. She said that most people would say that she is a risk taker but she could see how she really isn't and how she plays it safe a lot of the time and that it felt great to have taken risks tonight. The art student who had been to the performance a couple of months before said that at a certain



point she had gotten upset and when she gets upset she always leaves, but this time she stayed. The woman who was a psychology student said that she really felt how it is human nature and is easy for people to be intimate and be together in deep fun if they are just given the space to do it and she was really touched and moved by the evening.

There was a couple who came in during the gestures. Several of their friends were already there and doing gestures. They said that they walked into a wonderful feeling space and were just taking it all in. They had started rocking each other when everyone else was. One woman said that it felt really good. The guy she did gestures with she did not know before tonight and she had really enjoyed being physical and exploring. One of the guys who did gestures with someone he knew said that he had not taken as much risk as he could have but he thought that was because he knew the guy he was doing gestures with but that he had really enjoyed himself and he felt very close to his friend. Gabe said that he really enjoyed exploring being physical and sensual without the boxes that keep us from being with each other. There were a couple of people who had decided to not do gestures and they both said it was very hard to watch and not participate. One person said that she had a lot of things going through her head about herself and why she had chosen not to do the gestures. A guy said that he always felt like an outsider and it brought up a bunch of old stuff

about his past relationships. Frank said that it has always been harder for people to watch than to do the gestures.

Linda read Frank's latest chapter, from his novel, about shitting and people really enjoyed it. There was a lot of laughter. A couple of people got up and started playing instruments and then the group of art students and the other group of friends became one group and were talking and being playful. They did not want to go. Sarah who had done gestures with Frank sat down and melted into the group of people. She was like a different person. The woman who said that she often leaves when she gets upset was inviting people over to her house. Frank told everyone that he was available for private performances and meeting with people. People hung around for a while and did not want to leave. They ate chocolate and drank water. Frank and Linda told the art teacher about Betty and all the jewelry she has given us and how much she enjoys that we wear it in the performances. We started to clean up and eventually everyone started to go. It was an amazing night. The name change to "Uncomfortable Zones of Fun," had brought people who were really willing and wanting to explore uncomfortable zones of fun and not just talk about wanting to, they jumped in. They loved and enjoyed Frank and us and leaped in and melted into the juicy intimacy. They were vulnerable and went deeply. It was a very moving and touching night, truly amazing!

EMAILS re February 27, 2010 Uncomfortable Zones of Fun Performance:

DOUG TO FRANK:

Frank,

Thanks for having me at your performance the other night. I hope I didn't offend anybody by answering your questions as monosyllabically as possible. Mainly the reason I said only "no" when asked to tell how I felt was that I mostly don't understand feelings, particularly my own, and I was unable to suss out how I felt at that time. If you have any advice as to how to get better at that, I'd be interested to hear it.

Cheers,
--
-Doug

FRANK TO DOUG:

hey, Doug, if you offended anyone, fuck em for having limiting pictures! It is perfectly understandable to need time to digest it. it was obvious that you enjoyed it.

Try just start talking and see what comes out! I rarely know what's going to come out of me!

I am glad you came! Come back!

Frank Moore

GABRIEL TO FRANK

Hello Frank,

my name is gabriel, and i attended your event on saturday night. i was inspired and moved by the piece, particularly the effect that it had on sarah, the young woman who partnered with you for gestures. after the show, a group of us went out to the essex, a hot tub in a private backyard in berkeley and continued

the loving. much touch was shared and a beautiful time was had by all. at one point, we remarked that it was very true that you "get results". the eight of us probably would not have had this connection without you, and i am very grateful. here is some poetry that we have shared with each other about the experience.

La Loba, the wolf-woman, is on my mind come morning. Did you know her only job is to collect the bones? She collects the bones of wolves and puts them back together again. She makes them alive again.

Put us back together again.

Better than food, better than sleep and more than either. Forget that you're hungry and tired. My mind is riddle short-circuited tonight, and we are ageless in this moment.

A boy jumps up and down toward the moon, unashamed to be naked. A couple faces each other in meditation. Two people hold each other. A radiant girl spreads her arms and lets the moonlight fill her. We are glowing the most delicate pale blue in the dark, and my eyes will be singing this for days.

I never want to paint anything but this. I can never paint this.

In the circle we made, I am breathing in your breath as you breathe mine. Did you know the ancient Hawaiians kissed like this? *honi*, breath is sacred.

Now we're feeling the power of an arm extended, of *yes, come here and be with me*. We're feeling the pain of scalding hot water against skin.

Yes and *thank you*. I don't know any other words.

Prayer is in every look, touch, and longing. Prayer is in the way the beauty brands your soul. Give up your comfort for this.

Yes and *thank you* and *yes.*

My feet are grounded in the earth and nothing is wrong. Can you feel all this life running through you? Until I saw that moon, I had forgotten that I could feel so much wonder.

thank you thank you thank you.

The joy makes us run through the streets.

-Hope Zane

we stand naked and steaming, four men and four women, limbs intertwined touch flows between us like the wind through a stand of trees, our hands know what to do, where to go, what spot is in need of that medicine, that magic, that tender shock of electricity that is a kind hand, delicately placed, a reminder that we are alive, that we are loved. our bodies and our breath meld with the moonlight, we sink into the ground, our roots run together like the redwood trees above us, we draw sustenance up from the earth, from each other.

oh to be human, naked and human and holding other humans. to open ourselves to desire, and to fulfillment.

we give and we receive, with no expectation of reciprocality or fairness, only with the knowledge that we are all holding each other in tender fingers, that we are all one skin, one breath, one body, one earth.

-Gabriel Vieira (me)



Marz (seated on the right) reading from Frank's writings binder.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

chief1934 commented 12/31/12:
The couples who were comfortable enough to get uncomfortably nude always seem to get more from the performances. Their freedom and trust in their partner is a joy to behold. The genital touching is very erotic for the couples who chose to participate. This was a good performance. Your partner Frank was especially sweet.

Frank's reply 1/1/13:
yes, this was the deepest of the series. The rocking woman on my lap started crying joyfully as we rocked together. Then after the performance the whole audience went to a hot tub to continue playing together!

Per Perrson commented 1/2/13:
I saw it now and I thought it was very good. It was very sensual and erotic. And I liked the music! It had the right meditative tune which I think made the audience act so sensually with each other. /Per

Frank's reply 1/4/13:
sometimes everything comes together!

David Taylor commented 1/30/15:
This is such a beautiful, loving trusting environment to be in... I wish there was a gathering / event like this here! Frank (and all you lucky people who knew him) really uncovered a whole new depth of Human passion both the erotic kind and the loving nurturing kind... Thanks for sharing!!

K commented 5/9/15:
Miss you, Frank...

John Carpenter commented:
Wow...what a powerful and moving performance!! The young woman who sat with Frank, though frightened, allowed herself to be vulnerable and work through her fears. You can see her work through the process of self-discovery to a new place of self-respect. I admire her for doing that. I hope she is doing well.

FRANK TO GABRIEL:

Great to hear that the performance went on!

FRANK TO MARZ:

great having you at the performance Saturday night!

Btw, I love your collage work!

Do you want to come over to talk/ plot/whatever

in my studio? We live in North Berkeley. I am available weeknights at around eight o'clock. If you like, we could get together next week. I am available Tuesday the ninth. Does that work for you?

MARZ TO FRANK:

thanks for loving my work, wow that feels great! i also loved being called a "brightly attired

older woman" i'm tripping reading your work and what others have written...your ideas flow and

resonate very much with some of the work i've been doing for the last few years...i need some

more education on you! does coming to your place pretty much mean there will be nude

wrestling? i'm kidding of course because i know that's what you do i'm still very much

wrapping my head around sat night, that was a VERY big deal to me. i did expect to feel more embarrassment around it but surprisingly i felt and feel liberated..well like you signed, yours, in freedom

what about thursday and i'll take the next day off

m

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, March 27, 2010

BY FRANK MOORE, MARCH 29, 2010:

Funny. Saturday's crowd was the polar opposite of last month's crowd. Last month people came willing to risk and go into risks that were uncomfortable in the way expanding is uncomfortable. They did it because they wanted to get to the deeper freedom and fun which they realized was beyond what is now popularly called COMFORT ZONES. So they took personal responsibility for doing whatever was needed to get there. And in doing that, a magical fun was created within a real flexible comfort which was not limited by fragile zones! I really didn't have to do much!

But Saturday most of the people seemed to have come to be entertained with tricks which would somehow lead to them being transformed in some way without them having to do something, having to go through being uncomfortable, risking, pushing, etc. So they kept saying NO … I AM NOT COMFORTABLE WITH THAT! Not all did this. A few pushed themselves and had fun! But most didn't put their chips into the experience. This is especially true of the people who had come before and had a fun, life-changing experience. They came back to have another amazing experience. But they weren't willing to give, to push on from what they did last time, even to read GESTURES! So for them, things obviously felt flat. They would have ignored this flat feeling. But I stopped the performance to heighten this flat feeling! To have a transforming experience, you need to put yourself into the pot! And I know when to play 'em, when to fold 'em, when to walk away, and when to run … Especially when this performance series is clearly becoming a popular thing to go to, I will play some poker!



Performance poster by LaBash.

BY DA BOYZ:

We caravanned to the space, double parked and unloaded everything lickety split, then parked the cars and got going on set up! We hustled, and then you guys arrived, and the hustling continued! But we were able to get it all set up by 8, as people started to arrive, including the CCAC gal, who had brought another friend this time, a young guy … Others came in too, an older man with a cane who sat on a chair behind the mats … other people hovered and were invited to come sit down on the mats … as more and more people came in, a number of them grabbed chairs, or sat on the benches behind the instruments …



Frank had to keep getting people to sit on the mats on the floor, to come closer!

The beginning was Frank talking with the CCAC gal, and asking her to talk about the last performance … this was interspersed with talking with others as they came in, how/why were they drawn to the performance, what did they do …? There were two couples who came on the recommendation of the med students who had come to the January performance … they were two women who had brought their boyfriends … and the original med student couple had really talked up the performance. One was a dancer, who said that they had told her that it was a life changing experience … the other, a med student herself said that they had kept telling her how unique an experience it was, and she was interested in experiencing things like this, out of the ordinary … something like that … Others had seen flyers on poles, including the older man in the back, who turned out to be the son of one of the residents at the Claremont House, and recognized Erika. He said he was taking some courses at community college, but he liked to experiment with gibberish singing … Frank

started singing! And they did a gibberish vocalizing back and forth for a bit …

There was a guy off to the side who said he was a musician, and had brought his guitar, but when Frank asked him to join Tomek playing music (and soon Kene-J was there too), he was hesitant … so Frank asked him then if Linda and Erika could undress him instead. Which would he rather do? He said he would play music, get one of the girls undressed instead … Frank said, "How NOT to get a girl to undress!" But he did get up and play one of the toy instruments … and later he started playing guitar, and could later be seen dancing with the older guy in the back, who had taken his shirt off …

Meanwhile, Frank had asked the CCAC gal if she would play with him later. She said she would … Her friend, an art student as well, came up and showed Frank some of his drawings … Two women came in, one with a drum … a psychology professor and psychology student … they had read about it on some "things-to-do in Oakland" site … it looked like the best thing going, they said!

Frank asked the dancer to dance! She described the different kinds of dance she did, one being ecstatic dance, which needed a certain kind of music … so she would just freeform … she started doing a little bit of dancing in the back of the room … Frank asked her if Erika could undress her and put some of the costumes and jewelry on her … she would only let Erika take her shirt off … it was the beginning of a night of "no"s … Frank asked the psychology professor if she would undress Erika and put Erika's clothes on, and she would, but she put Erika's clothes on over her own! When Frank pushed the dancer to go further into "uncomfortable", she really wasn't willing … Another woman was there on recommendation from a fellow student in Expressive Arts Therapy … she was going into a final project/performance, and her friend told her that Frank's performance would be inspiring … But when Frank asked her to create an erotic piece with him, she had to "think about it", and basically never really did it. More than one person said they had to "think about it" throughout the evening, which all turned out to be "no's". Later, the expressive arts therapy woman came up on her own accord and started dancing with Frank, at a distance … but when Frank had Linda and Erika undress and start to dance with her, she all but ran away!

Frank asked the CCAC girl to come up and read gestures while he and the psychology student did the gestures together. The psych student had said that she didn't think much made her uncomfortable, but she would only let Erika take her shirt and pants off before putting one of the net costumes over her, and then kept trying to cover up her butt because she was wearing a thong! The gestures appeared to stall, and we heard later that at some point the CCAC girl had just decided to stop reading them.

Frank had Linda and Erika go around to each person and ask them if they could undress them and put on some of the costumes and jewelry, and almost everyone said no! It was really only two of the guys who were willing … the guy who came with the dancer was a bass player and set up sound systems for outdoor concerts. He had a great vibe, and was into jamming with Frank when he heard that Frank played piano … he was totally willing to be undressed and got a net pair of pants to wear! When he showed them off to his dancer friend, Erika heard her say, "those aren't pants!" Another guy, Erika dressed up like a Roman in a colorful net toga … But otherwise, it seemed to be all "no's"!

And it started to break up into social conversations … A student of psychedelic experiences, who shops at BNG, and who Corey had told about the performances, came and stayed only a very short time … at first she asked if she "should just go pick up an instrument," as if there was some format that she was supposed to follow … Corey said she could if she wanted to! Then not too long later, she came back around and was obviously leaving, and seemed to



want validation that this was ok … Corey didn't really respond to that. She said something about having just went to some energy workshop … and this was supposed to explain why she was now leaving!

At some point, Frank called Kene-J to come up and do a few songs, which were great! And then they presented him with his cupcakes and the "Reality Playings/I Survived the Uncomfortable Zones of Fun" shirt. This was really fun! He really liked getting the presents, it felt like it meant a lot to him.

The performance ended early … it felt like Frank really couldn't do anything … no one was willing … some people did little things on their own, but avoided Frank when he tried to engage them directly … and afterward, Frank talked with the bass player guy about jamming, and he said he would come back … Frank and Linda explained that they are usually much better … that people are more willing, and they go deeper.

There was a feeling as the performance "ended", that it was clear that it was over because no one was willing to do what they supposedly came for … to go into uncomfortable zones, to go beyond limits, into fun … it felt like that recognition was somehow in the air …

There was another woman who came, she worked at Safeway in their offices … she was willing to help undress Frank, but then she wasn't willing later to be dressed up … She was one of the people who Frank asked what they thought about the performance … she said that she enjoyed it … she said that it was liberating to her because she considered herself a very shy person, but saw that night that a lot of people who seemed to be more outgoing and confident, really had limits to what they would do. Frank and Linda said that it was usually those people who seemed the most "artsy" or "outgoing" who really had the most limits … that it was the people who might appear "straight", that were the ones who took the most risks …

Afterward, we talked a lot about it as we broke down the set … Tomek had really liked it, and had a take on why things turned out the way they did … but in the end, after talking a lot about it there, and on the ride home, Linda said back at the PH that it really was a success, that it really was on par with the last performance, but it was the flip side. Frank said that in the last performance, everyone who came took

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Yugomalcik commented 4/9/12:
Very, very good, bravoooo

responsibility for why they were there. This time, it was not that people didn't know why they were there, they understood full well what it was about, and why they were coming … but they were not willing to take personal responsibility for that, for why they were there … they wanted to sit back and somehow get an experience without actually putting themselves out. But it was a success because in the end it felt very tangible that this came back into everyone's faces. We did not make it "ok" that people had said "no", had set up all these limits, and in the end they were faced with the fact that it was themselves who had created what happened by not taking responsibility for being there. They knew that we were just like them, there was no difference, and we were willing to go anywhere … but they had said no. They couldn't really see it any other way. And so it was left with this feeling … and this had to be uncomfortable! A major success!

BY ERIKA:

We got everything set up for the performance and people started arriving. A lot of people. Many people came in and sat on the sides or in the back even though we had put away all the chairs. Frank told everyone to move up closer. Frank went around and started talking to people. There were people who had come to other performances recently who were back again. A woman who went to CCAC art school came back and brought a friend with her, and then a couple of nursing students who had been before were back again this time bringing friends with them. Frank asked the woman from CCAC to talk about what had happened last time. She talked about how it had been the most amazing night of her life. She said that a group of people from the performance had all spent time with each other afterwards. Frank said to talk about what happened during the performance and she said that we had paired off and done gestures like exploring each other knees and some things that were much more intimate. Frank said that we were "nude" when we had done gestures. Frank said that he was trying to get her to scare people.

Other people said that they came because their friends had been talking for weeks about how life changing an experience they had had when they came to one of the performances. The nursing student said that after coming to the performance things had really opened up and she started doing art just to do art and it was really great. There were a couple of women who had come to the performance because they saw a posting on a "what to do tomorrow" listing online and it sounded like by far the best thing to come to. They said that they did not feel uncomfortable yet and that it would take more for them to feel uncomfortable. There was a guy who brought his guitar but was hesitant to get up and play with the band who had by now already started jamming with Tomek, Kene-J and the nursing student. Frank said, or he could take off his clothes instead of jamming with the band, so he chose to jam with the band.

There was an older guy whose mother lived at the Claremont House. He came in with a cane so sat in the back on a chair. He said that one of the things that he enjoyed doing was making sounds and talking in gibberish so he and Frank made sounds together and later he joined the band and danced, stripped some of his clothes off and played musical instruments. A woman who worked at Safeway came up and undressed Frank with Linda. Frank asked one of the women if she would undress Erika and put Erika's clothes on herself.

She undressed Erika and then put Erika's clothes over her own, so Frank asked if she would just wear Erika's clothes which she did and later she took some of them off and was dancing around without her shirt on and trying on other costumes.

There was a woman who was studying yoga and dance and she got up and did some dancing and then Erika dressed her in a costume with jewelry. She only wanted to take off her tank top so the costume went on over that. Linda and Erika dressed up a woman who was a psychology student in a purple dress that was sheer and had an open butt. Linda and Erika gave her pearls and a matching purple boa to wear. She let Erika and Linda take off her pants and dress but not her bra and thong underwear. She kept trying to cover up her butt with what little dress she had on as she did gestures with Frank. It didn't last too long as the woman who was reading the gestures just stopped at one point saying "she knew she wasn't supposed to stop but she was going to anyway." She was the woman from CCAC who had been there a few times before and who at the beginning of the performance said she would play with Frank. From then on there came a lot of NO's! Linda and Erika went around asking people if they would like to be undressed and dressed in costumes and jewelry and almost everyone said no or they would think about it, maybe later. There were a couple of guys who wanted to though. One guy who was a sound guy for festivals and bands really enjoyed being undressed by Linda and Erika. They put him in some blue mesh pants that he really liked and then put some beads on him. There was an older man who Erika dressed in a mesh toga with beads around his neck and jingly bracelets on his wrists.

Another woman was an expressive arts therapist who was working on a final performance piece at school. When Erika and Linda asked if she would like to be undressed and dressed in a costume she too said that she wanted to keep her clothes on but we could put jewelry on her. Frank asked her if she would direct an erotic piece with the two of them and she said she would think about it. He asked her how long she would need to think about it. She later came up and started dancing with Frank. Then when nude Linda and Erika joined them in dancing she moved over and practically ran away. So, then Frank, Linda and Erika danced and when Linda invited anyone who wanted to, to come up and dance with us, nobody came.

The band was jamming away. A lot of people had joined Kene-J and Tomek. Frank asked Kene-J to come up and he did a couple of songs. It was his birthday. He sat next to Frank and then we gave him his birthday presents. Two homemade black bottom cupcakes and an "Uncomfortable Zones of Fun," T Shirt. Kene-J really liked getting his presents and said he would have the cupcakes for a late night snack. After Kene-J got his presents Frank said that was the end of the performance. A few people talked at the end of the performance. The woman who worked at Safeway said that it had been quite an experience for her to see people who seemed outgoing have limits about what they were willing to do. Linda and Frank said that in their experience it was often the people who seemed like they were open to doing anything were actually the people who, when it came down to it, were not. It was the people who looked really "straight" who would just take off their clothes and have fun. They did not seem to have pictures of themselves that they were holding onto. The two psychology women said that they



thought the performance was great but that it ended too soon. Frank and Linda said that Frank ended it because he could not get anything going with anyone. Everyone was saying no. The performance last time everyone said yes and were willing and it opened up possibilities. In talking about it afterwards Frank and Linda said that the difference was that last time people took responsibility for being in uncomfortable fun and taking risks and this time they did not. It felt like most people who were there got that, got that they did not take risks, did not jump in and therefore what they came for, or thought they had come for, did not happen. Many people came because they wanted a life changing experience but they were not willing to take the risks to have that and they knew it. Therefore they did not get off the hook and there was success in that!

FEEDBACK VIA DA BOYZ:

When Tom arrived with the milk delivery yesterday, he asked Corey about his weekend, and Corey told him that we had done the monthly performance, and he was eager to hear how it had gone, having talked with Corey a bunch about the February one. He wondered if any people had come back?? Corey told him all about it, about the CCAC girl who had returned, and then the med student couple who had returned, and had recommended it to two other couples … but how it was a night of "no's" … Corey told Tom how Frank felt it was a success because the performance did not let anyone off the hook, didn't make it "ok" that they did not take responsibility for being there, put it back on them to see why it was that the experience they thought they were coming for did not happen, why it ended early, etc. Tom said it was a contract … like going to any performance …

for instance, if he pays $100 for concert tickets, the contract is: he is paying $100 of his money, and in return he can expect a great concert! In our case, he said because it is free, the contract is different, but there is still a contract: the person attending the performance doesn't pay anything, but agrees basically to be willing to go into uncomfortable areas, to do things she might not normally do, and in return, she can expect a really amazing experience, a transformative experience. So these folks did not hold up their side of the contract! And Frank was showing them that if you don't hold up your side, you don't get that experience! He really liked hearing about the performances, and liked talking about them with Corey.

FRANK'S RESPONSE:

Interesting how people get it! I wouldn't go as far as saying by coming to the performance the person agrees to go/do the uncomfortable. But reading the title THE UNCOMFORTABLE ZONES OF FUN and reading that it will be a participation experiential performance will reasonably clue someone in to that what will happen won't be passive entertainment!

But Tom is right. You get what you put into any situation, what you give /risk, what you are willing to do. "No's" shut off possibilities. "Yes's" open up possibilities … For everybody. That is like gravity. So to go into something that has as its stated purpose going through uncomfortable zones (which are really fragile gated limits) to reach robust fun on the other side, then use that it is uncomfortable as the reason why he will not play, etc … then wonders and even complains about lack of fun … Well, it just makes my head ache!

Subject: Re: SATURDAY'S PERFORMANCE
From: Hope Zane
To: Linda Mac
Date: Tue, 30 Mar 2010

Dear everyone,

It's Hope, "the girl from CCAC." Sarah forwarded me this email about the performance on Saturday night, and I couldn't help but respond. It's interesting how much a change of group affects the whole dynamic. While I was sitting up with Frank, waiting for a willing participant to do gestures with him, the word that kept coming to mind was "uncooperative."

People were uncooperative, and while I could see it and see that it was a problem for the performance, I wasn't willing to do anything about it. In the end I didn't even want to read gestures. I guess that makes me "uncooperative" too. The room and the crowd felt very unsupportive, and I wasn't willing to make myself vulnerable in front of what felt at the time like skeptical wolves.

So what can I say, I am part of the problem that I saw in other people. On one hand, their—or rather, our—attitudes disappointed me. On the other hand, I am very proud of everyone. I'm proud of everyone for saying "no" when there was pressure to say "yes," for claiming their boundaries and being able to decide "no, I am not okay with this."

It's good to challenge comfort zones. It's good to grow, have new experiences, break taboos, experience the joy of touch and nakedness and laughter and play. But it is also good to keep yourself safe, to take care of yourself and your heart. Sometimes enough is enough, and it's time to speak up and step out. We are only human after all.

With respect and good intentions,
Hope

Erotic Friction

Center For Sex and Culture, San Francisco, California
Saturday, April 17, 2010

BY FRANK MOORE, APRIL 19, 2010:

Ah, if you don't do your best work when you are performing at THE CENTER FOR SEX AND CULTURE where there is a deep base, community, spiritual environment of freedom and exploring, you might reconsider your life work! And the physical theater there is designed to promote a cozy intimacy. This is not to say there are not special issues when you are performing in such an erotic institute of freedom. Like a lot of the people came in with crusts of sexual hip images. These would have blocked going deep within one another. But they very quickly shed these crusts. We then had a cozy room of adventurers who were willing to play softly and be silly together, floating together wherever the performance took us. They took personal responsibility for wanting to go wherever the performance went.

This caused the night to be one movement flowing freely from one port of call to the other as if we just discovered a different level of where we were just exploring. Usually I just keep throwing out bits and see what catches. But last night it was so smooth! Of course Tomek's music lubricated everything. But that is always what I depend upon! Last night I may have had one or two or more great plants. That always makes my job a lot easier! But mainly it was the people who came. Actually we ran out of time to get into EROTIC FRICTION. This is why I in my younger days did forty-eight hour performances, and why I do series of performances. Last night people felt like we just had gotten started! Well, if they come to the Temescal performance next Saturday, we can go explicitly deeper into what we unearthed last night!

BY DA BOYZ:

Traffic!! Good thing we left as early as we did … As soon as we got to the space, it was hustle time! Carol and Robert had just arrived at the space, and we headed down with Carol in the old industrial lift in the back of the building … fun! Waiting in the alley were Frank, Linda & Mikee, and soon we were up the lift again, and you guys were in the space, and then it was another lift ride up with all the stuff from both cars, which was a feat! Carol was calling us all "mountain goats" because Mikee had boosted Frank up out of the lift, and we had to climb over the stuff to get from one side of the lift to the other … While we were loading up, she noticed the Moore/Block '08 bumper sticker on the cars, and exclaimed, "I didn't know Suzy ran with Frank!" She was very impressed, and Corey



talked up how they had run as registered write-in candidates in 25 states, got votes in places as diverse as Georgia and West Virginia …

Soon we were loading all the stuff into the space, and getting our bearings! Hustling! There was a lot to do, and a lot to figure out in terms of how to hang things, etc., what to use where … we needed at least another half hour --can you say, "Stress!" -- but what a crack team! Amazing that we were able to get it together by the time we did … people were waiting outside!

And now the doors opened, and folks came in, surveying the scene, taking spots on the mats on the floor … Frank told them as they were getting situated that he was the show, so they knew which way to face! Once people were settled, Frank started talking to people … how did they find out about this, what attracted them, what did they do? There were two women in front who were very familiar with the space itself, and that's how they heard of this … Frank asked one of them to talk about the space, and she spoke very highly of what Carol and Robert do, and referred to a great library of books on sex, sex history, eroticism, etc. that was there in the space. The next girl Frank talked to said she had seen a flyer for this at the space too, had been at a "girl sex" event there … she said she came because it seemed very "off the wall", and Frank asked her if she was "off the wall", and how "off the wall"?? She said very! Frank asked her if she was a plant. She said she didn't think so … she said she may be some kind of alien, but not a plant. Frank asked her, "And we have never talked before, you and I?" She didn't say yes or no … she just said something like, "Talking can often be the most erotic experience …" Frank said that it sounded like something he wrote … She said, "Great minds think alike!" Who knew if she was a plant or not now!

Then Frank moved on to two guys who had come in together … one had just returned from a trip to Peru, and had been attracted by the mention of shamanism … Frank asked him to describe what a shaman is, and he said something like that you are never sure if they are God or the Devil … they can be both or neither … or somewhere right in the middle … Frank said, "Well, I am a free agent." Everyone liked that! His friend worked in medical marijuana, "herbal smokeables", he said … Then there was the girl who had seen a flyer on Haight St. and was attracted by the drawings and the description of Frank from the quotes … it was intriguing to her, and felt like something she had not experienced



Performance poster by LaBash

before … and the way that the bodies in Mikee's drawing were all connected and melted together was really fascinating to her, attractive to her …

There was the girl who worked as an admin. at an art school, and was a photographer … and next to her two who had come together … Frank asked the first if she was willing to be uncomfortable. She said yes … "How uncomfortable?" She wasn't sure … fairly uncomfortable … Her friend is a 7th grade biology teacher … Frank said, "Now that's scary!" Then there was Lula … who Frank said later was a plant, but you couldn't be sure if he was telling the truth or not. He said later he uses honesty to lie! (Something like that?) A friend had given her a flyer for the performance and told her that it was Frank Moore, and that she had to check it out. Then the very next day, she got a friend request on Facebook from Frank! So she had to check it out.

It was really great to hear how everyone found out about the performance … the various online places, SF Station, San Francisco.com, Facebook, but then also flyers! One guy had seen the flyer at the Actual Cafe on San Pablo, which we had only put up the previous Wednesday! Haight St. … Linda said later that one was hard won!

The regular of our performances, who always takes off his clothes and puts on a mask, was there too, and changed out of his suit, and got naked and the mask went on! Frank said that he always does this, and Frank has never asked him why, and never will!

At some point in this first part, Frank asked the girl who was "off the wall", who we later heard had just moved from Nebraska, if she would play erotically with Frank. She said sure. And also, Frank asked Lula this as well, and also asked if Erika could put a see-through blouse on her.



Musician Tomek Von Schachtmayer.

She said sure … and Erika took off her tops, and put on the net blouse …

Then Frank turned to the photographer … would she compose a nude photograph of any people there who were willing to be nude? Sure, she would … but she didn't have her camera … Frank pointed out that we had a photographer, Mikee and video, Corey, so that part was covered … but would she create the shot, set people up …? Frank was willing to be nude, and everyone else there was willing too! As soon as people had their clothes off, they were wanting props … and they found the layout of Betty's jewelry and the costumes … people put on bracelets and beads, and Frank had Linda tell everyone about Betty!

The photographer had everyone get together around Frank in a huge group shot … like a big family reunion, but all nude! Talking later about it, Linda was saying that it was the perfect way that Frank transforms things … you could feel that to a large extent, people came into the performance in a sexual context, with their own particular "fetishes", and there was an edge that you could feel … But as soon as everyone was up there, being posed for a big group nude picture, like a big family, getting goofy, all that other stuff was all gone! She posed the group in various ways, and

got into the shots herself too … one shot was all asses in the camera! It was really fun!

Then Frank asked the girl from Nebraska if she would dance erotically with him. Sure! She came over and danced around him, and then all over him … at the same time, he had Linda group people together for Gestures … Just about this time, two young women who had come to the door early on, before 8 even, when we were still setting up, came back, and came in, followed by an older man … Linda asked the girls if they wanted to do Gestures. She described it to them … One of them would do it! But the other declined, and sat off to the side by herself. The guy joined gestures too … he later told Alexi as he was leaving to say hi to Frank for him, he was Jim Riggs and knew Frank from a long time ago, from Debbie times …

Gestures was great! There was so much to take in, you couldn't see it all, and Corey said later that the camera just wanted to linger on various groups and pairs, and wanted to take all of them in for each gesture, but then another gesture was read! There was so much to take in … Frank had several different people come up and do gestures with him, the Haight St. girl, Lula …

Tomek was the only musician who showed up, and he was amazing!!! He created this ongoing musical jam with his own set up and some of the other keyboards which was beautiful and followed/was one with the performance as it moved along … he was really great! Really enjoyed the performance … we loved how he kept bringing back his sample of Lula reading the warning sign from early on in the performance … Early on, Frank had responded to the girl who he had asked about being "uncomfortable" … she had said something along the lines of, "as long as she was safe" … So Frank talked about how it was his job to take people beyond or through uncomfortable, and to bring them back safely … but then that it was everyone's personal responsibility afterward whatever happened. This is when he had Lula read the warning sign.

One of the gestures was to rock together, and Frank asked Lula to rock on his lap, and asked the girl who had declined to join gestures, and had even said something like she wished she could be as adventurous as that, if she would read his poem, "Wrapping and Rocking". She did, and put all of her passion into it … an amazing reading. You could feel that she put everything into the poem, and that it really meant a lot to her for Frank to have asked her to do that. Tomek said later that he was watching her and could feel how much she was affected by the performance, and how it felt like she wished she could have participated more. When she left, she said to Alexi at the door, "Thank you so much!" and had tears in her eyes.

After wrapping rocking, Frank asked Lula if she would read from the binder randomly, and asked the photographer if she would rock with him. She did, and it was really amazing the pieces that Lula picked to read … "I Hate Nice People", a surreal fragment from Time Seeds, and then a long piece from *Cherotic Magic* …

Much earlier on, Frank asked Lula to create an erotic piece with him, and she played with Frank, played with his hands, crawled over and under his legs … Frank told her about Mike and Ike, his left and right hands! At some point, Frank said, "Now this is real comfort".

As Lula now read through the binder randomly, and the photographer rocked on Frank's lap, the rest of the group cuddled together in their groups and pairs …



Now, Frank started asking people what they thought so far of the performance. The girl from Haight St. said that she really liked it, that it was a great way to get to know each other … she talked about how she finds it hard to get close to people in the city, that there are walls up … but that we were all "technically strangers", but were quickly close … Other people echoed this feeling … When one of the guys talked about the nudity again, Frank said that he often says that it is not the nudity or eroticism that freaks people out, but the intimacy. Frank and Linda told the story of the performance in Chicago with the stripper/hooker that the space had lined up for him, who would have sex with him, but not rock intimately on his lap! And then Mikee had to splash himself with glitter and oil and chocolate because she was also going to be doing that!

The guy who had just come back from the trip to Peru wondered why there weren't more opportunities for this kind of thing. This is where we think Frank talked about how people don't take responsibility, to explain why there were not more opportunities like this, and how everyone there tonight took responsibility and did what they wanted to do …

Frank asked the girl from Nebraska if she felt comfortable. She said she did feel comfortable, but a little shy … and others echoed this too. Her friend talked about the naturalness of all of them being naked together, that he felt that this really was a natural way to be together, and he said

again that "technically" they were most of them strangers to one another, but that he felt a spiritual connection to everyone there that went beyond that … We were blown away by everything everyone said … one of the women who had been paired with one of the latecomers (the two latecomers had left already, early), talked about feeling a little sad that her partner could not seem to sink into the gestures … That her partner was really nervous, talking and laughing a lot … but that in general she really liked it. Corey said later that he really saw the latecomer sink more and more into the gestures … that she was really talkative and nervously laughing at first, but by the end of them, she was cuddled together with her partner, and really dove into doing even the most intimate gestures!

Lula talked about having gotten cold as they were all talking, and cuddling up to one of the guys, Eric, hoping he would get the hint that she was cold, and then just asking if he would put his arm around her because she was cold, and he was happy to do it, and the feeling of being warmed by another human together, and that this was something very basic and profound that she never has experienced in a performance before.

Eric asked why Frank doesn't like nice people, referring to his poem that Lula had read … Frank and Linda described the history behind that poem, about Louis and the poetry community … Frank said that he himself is a bastard! At first, it seemed like some didn't get this, but the girl from Nebraska talked about it as being "fiercely loving" vs. being nice. People got what Frank was saying … he was not polite, he was direct. Frank said that liberals thought of themselves as the "nice people", and often were the most repressive … and Frank had Linda tell the story of Linda Burnham, a really neat slice of history. At some point too Frank had Linda talk about the last two performances at Temescal … the one where everyone was very willing, followed by the one where it was all "no's".

Everyone in the room had relaxed into a very quiet and warm zone … it was very soft. In some context which we can't remember, Frank said that it felt like they had just scratched the surface, that there was a lot more to explore … and he said come to the Temescal performances, and encourage Carol and Robert to have him back! He asked the Haight St. girl if she felt that too about just scratching the surface. She said yes, she did …

So that was the "end" of the performance, and people clapped, but Frank/Linda said that Frank did not really like clapping, because it created a false sense of something ending, when in fact the performance really didn't end, it continued on …

People stayed for a long time afterward, talking with each other and with Frank … Tomek talked about how much he enjoyed the performance, and that he really loved playing at Frank's performances because there is no "wrong" … he can try anything, and it gives him a freedom to explore musically things he wouldn't normally explore …

Tomek could be heard also encouraging people to come to Temescal next weekend!

We started packing up the room, talking about the performance and what a great space it was … and how we would be much better prepared next time for setting up. We already had ideas of how to do things differently … The popcorn came out, and we talked about the new popcorn method … Carol and Robert were great when they came back to lock everything up … they ended up doing the sweeping, and


PEAVEY
over

were happy to have Frank back to do more performances!

It was a long wonderful night … it was already past 2am when we got back. We were talking more about the performance when we were in the PH unloading stuff …

BY ERIKA:

We caravanned over to SF for the performance. We loaded in through the back on the freight elevator. Frank went up first and then we loaded up all the gear on the second trip. Robert and Carol who run the space were there to meet us. The space was great! It was really cozy. There was a little stage area where we hung backdrops and set up the instruments. A big stuffed chair to the side that was perfect for setting up all the costumes and jewelry. We hung up backdrops on both sides of the space and pulled down big floor cushions making it even more cozy. Since we were in a new space we were figuring out how to set everything up as we were going. Tomek arrived and got set up on the little stage. He would end up being our musician for the night playing amazing music the whole way through. By 8:00 there were people waiting outside in the hall ready to come in. We were almost ready. When the doors opened a whole bunch of people came in and later there were a few more.

Everyone sat down on the cozy mats with fuzzy fabric over them and Frank said to come closer. He started talking to everyone. There were a couple of women who came together who said they come to other events at the Center for Sex and Culture. They talked about what a great library they had there with lots of good information. Frank asked one of them why they had come to the performance. One of them said that she came because she is perverted, that she likes to be the student, to be examined. Frank said, "oh …" There was another woman who had seen the flyer for the performance up in the Haight. She was really attracted to the images on the flyer. There was a woman from Nebraska, who it turned out had just moved to S,F who had come to the Center for Sex and Culture for a girls sex event and saw the flyer when she had come to that. She said that it looked really off the wall and that is why she had come. Frank asked her how off the wall she was and she said, "Very." He asked her if she was a plant and she said no but that she might be an alien. She had brought a friend with her. Frank asked if he had ever talked with her and she said that talking can be one of the most erotic experiences. Then there was a couple of men who had come together. One of them said that he was really drawn to the flyer as well. He said that he had had experiences with Shamans and he had also had sex but had never met a sex shaman. Frank asked where it said that on the flyer and the guy said that it didn't, he just thought that's what Frank was. His friend had just come back from Peru and he said he sold herbal medicine. Frank said, "Pot". He said that Shamans either came from God or from the Devil and you could never tell which. Frank said that he was a free agent. There was a woman who worked in art administration and was a photographer and a guy who could not or did not want to talk. One of the guys who has shown up at performances over the years, and always gets naked and wears a mask, came and sat in the back. Lula said that someone handed her a flyer and she looked at it and then the next day she met Frank online as a Facebook friend. After two days in a row of learning about Frank she decided she must come! Frank asked her if she was a plant and she said that she had just been planted. There were a couple of other friends who came together. One of them

was a 7th grade biology teacher. Frank said, "Now that is Scary." Frank asked Lula if she would read the warning sign that was posted up on the wall about how people might be affected by the performance days after the performance ended. Frank said that his job was to lead people through uncomfortable and to bring them back safely. Tomek recorded her reading it and then looped it back throughout the music that he was playing. Linda talked about the last two performances that we did at Temescal and about how people who were coming to the series kept talking about their comfort zones, so Frank changed the name of it from Reality Playings to Uncomfortable Zones of Fun. The first time after the name change everyone who came was really willing to jump in, take risks and be uncomfortable and it opened things up,



opened up possibilities and people were able to move beyond limitations. Then the last time we did a performance everyone wanted to stay comfortable and did not want to take risks. That didn't create an opening for much to happen so Frank ended the performance early.

Frank asked Lula if Erika could put a see-through blouse on her and she said yes. Erika undressed and dressed Lula while Linda told about the last two performances. Frank asked the woman who was a photographer if she would do a photo shoot with those who were willing to take their clothes off. At first she wasn't sure because she didn't have a camera and she didn't feel like she was good at directing people. She would set people up without a camera and people came up with ideas for the photo shoot together. Almost everyone took off their clothes and was ready to be in the photo. A couple of people who didn't want to left the performance at this point and some new people came when we were in the middle of the photo shoot. We all gathered around Frank naked for our photos. Someone asked if we could wear the costumes and jewelry that we laid out on the stuffed chair and the photographer said only jewelry, not costumes. The woman who was the photographer set us up for the photos. One a "family" style photo, another one with our arms in different poses and then one with all of our butts. Mikee took photos of each shot.



Frank asked the woman from Nebraska if she would come up and dance erotically with Frank, and she said yes. Then Lula went up and did an erotic piece with Frank. She explored and lay on top of Frank and then intertwined her body underneath his legs and rested there. Frank said that this is real comfort. Linda paired us up into groups of two or three and read gestures that we did together. Several women went up to do gestures with Frank. We hugged and rocked, explored each other's faces, touched each other's knees lovingly, lay on top of each other, touched genitals for body comfort, hugged and rocked. While we were rocking, Frank had one of the women read "Wrapping and Rocking," and then Lula went up and read randomly from Frank's poetry. She read "I hate nice people." Eric asked why Frank did not like nice people and he asked Eric what a nice person was. Eric talked about being polite. Linda talked about meeting people time and time again who considered themselves liberal but in the end they were not willing to take real risks.

At the end of the performance people talked about their experience of the performance. Some people said that they felt comfortable but a little shy and could have gone further. One woman said that we all felt very close and it felt really good to feel that, we hardly knew each other but we felt very close. One guy said that he didn't

know why there weren't more opportunities like this. Another woman said that the woman that she was doing gestures with seemed really uncomfortable and was not really fully there and that made her feel sad. There was a guy who said that he really enjoyed being naked with everyone and that being naked with people is just natural and human. He said that we are all strangers and we came together in a closeness, a spiritual connection with everyone. One woman said that she felt very comfortable being with everyone in the performance, feeling close to everyone and that it was hard living in the city to connect with people on this level, on a real level and that felt really good. Lula said that she was feeling cold so she told Eric that she was feeling cold and snuggled up with him on the floor. She said that it felt really good to feel warmed by another person and that she had never experienced that at a performance before. It was a cozy night. Robert and Carol who run The Center for Sex and Culture were great and said that we could come back again anytime. The people who came to the performance jumped in for a night about being close and being physical in deeper ways than they said they often find living in the city. It was a beginning, and some who were there expressed that they could feel that it was a beginning, that things could go deeper. The woman from Nebraska said that she would definitely be at the performance next weekend in Oakland. Many people said how amazing the night was as they were leaving.



COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

terrin conto commented:
Love seeing real people with real bodies letting themselves open up.

Comment 2/17/12:
You realize most of the people that have watched this video and all of your videos is just because of the nudity...right?

Frank's reply 2/22/12:
Well, I do not mind if you watched it for the nudity. Nudity is a valid reason to watch videos. But the stats don't support your theory (which I once shared). The most watched videos of mine are long videos which contain relatively short amounts of nudity. They are much more popular than my short videos jam packed with nudity. Go figure!

jkee commented 10/15/12:
Good try to make people happy.. and release from priest , mullas and pandit..... pls.visit osho.com … :)))

Frank's reply 10/21/12:
well, I always hope to do that!

Blake Vanderlinden commented 3/28/13:
THIS IS FUCKED UP

Frank's reply 3/29/13:
mmmmmm...

ItalicaMan commented:
such erotic scene all those butts together ...hehe

Rodrigo Antonio commented:
A thousand thanks Frank! Really Love it!

My Experience at Frank Moore's Erotic Friction

By Lula Chapman

MONDAY, MAY 17, 2010 AT 11:15AM

I was walking down Valencia St. with my beloved collaborator, Sadie Lune, when she handed me a flyer for Frank Moore's show at the Center for Sex and Culture. The flyer had the words "Erotic Friction" and drawings of people coming in and out of people's orifices.

"You should go to this," she said.
"Who's Frank Moore?" I said.

"You don't know who Frank Moore is?" she said incredulously. "He is a performance artist with a reputation for being a sex cult leader. I thought those were your areas of expertise."

"Huh. Never heard of him," and we walked on arms linked.

The next day on the cosmic hologram that is Facebook, Frank requested my virtual friendship. I accepted. I wrote on his wall that I wanted to meet him.

He read one of my notes entitled, "performance art, the love of my life, you cheap freak" and commented: "looks like we have similar tastes, playful natures, and are bad to the bone!" He sent me some of his writings called the Shaman's Cave. I read how the doctors told his parents to put him in a home and basically forget about him. He was born without the use of his arms, legs or the ability to speak. His parents saw intelligence in his eyes and decided to take him home. He writes about having the perfect body for performance art. First of all, people are always staring at him and he's always liked it. Secondly, he said because he has never had any expectations placed on him to be successful, make money, polished, or accomplished. He has been free to do whatever the hell he wants to do.

I went to his house in Berkeley with my pocha homie, Jimmy Lusero. The house is purple, decorated with peace signs and splatter paint on the sidewalk. We walked through the white picket fence and were sure we were in the right place.

We were a little nervous. I didn't know what to do when I first saw Frank. Should I hug him? Linda was there, she translated for him by looking into his eyes and saying "A. B. C. D … L. M. N. O. P." She could tell if the letter was right or not by his grunt. Then, she'd run through the alphabet until she got the next letter. She can tell pretty quickly what he wants to say. He wanted her to show us around the house. She showed us Mikey's art work. He was the artist that drew the people coming in and out of the other people's orifices on the flyer. It smelled good in the house. Like curry. They all live together.

We went back to Frank's studio and he was set up with this computer program that could anticipate what he was typing and say it out loud. He has a poker that attaches to his head that he uses to type. It's pretty cool.

The first thing he types is, "I like your title." He was referring to the last show Sadie and I did called, "Prove You're Not a Robot: Interactive Experiments in Fear-Art-Love." I thought he was going to say, "I like your tits." The poker typer technique isn't so fast, so you are always guessing what he was going to say. I was relieved that he hadn't.

We talked about performance art. He asked why I do the thing that I do. I asked him how he does the thing that he does. He gets his audience naked within a short amount of time and interacting with each other. I was intrigued. He said that nudity took hours off of the process. And that



Lula Chapman is undressed by Erika.

process was one where people could cut through the bullshit and connect with one another. He talks about performance art as a battle field to break people out of the boxes and labels that keep us stuck and isolated. I agreed.

He asked if I would be a plant in the show. I said yes … but, what does that entail? Come open, eager and willing.

Jimmy and I left feeling exhausted and inspired.

Before the show I got my period. I emailed Frank about it and said I probably would not be up for taking off my underwear. He said he could work around it.

Fast forward, we are at the show. There are tapestries hanging on the walls of people coming in and out of people's orifices. There were pillows covering the floor for people to lie on. There was Frank Moore sitting in his wheelchair with a board that had the alphabet written on it and a few dozen commonly used words. He had his head band on with a laser pointer attached to it. He used that to spell out what Linda Mac vocalized.

There were about twenty people in the audience. We sat down facing Frank on the pillows. It felt cozy. Frank asked us to scoot in closer to him. He began by asking people individually what had brought them to the performance. Facebook. A flyer. A friend.

He wanted to know what had attracted them to coming.

"I am a pervert," one woman laughed nervously.

"Well, I am going to test you on that," Frank joked back.

One guy said he just got back from hanging out with shamans in Peru, so he figured this was apropos.

"What is a shaman?" Frank asked.

"He is neither good nor bad because he is a channel for both God and the Devil."

"I am a free agent," Frank said.

He asked me what brought me here tonight. I told him about my flyer and Facebook experience. He asked me if I was a plant.

"A plant?" I said not sure if I should blow my cover.

"I work with honesty."

"I have been planted."

So it was all up in the open.

There was another woman in the audience who had been planted. He asked her if she would be willing to eroplay with him. He didn't explain it at the time, but I had read that eroplay was a word he had made up to describe affectionate play that does not lead to sex. She said sure.

He asked people what they did … for fun. One woman in the audience was a photographer. Frank asked her if she would be willing to pose all of us in a nude photo.

"Sure, but I don't have a camera."

"That's ok, we have photographers here." For what? I don't know.

Within twenty minutes everyone got naked and that was that. Frank said if anyone was "on the rag" they didn't have to take off their clothes. I think that was something special said just for me. I kept my tights on.

The photographer lady was a little unsure. "I don't usually pose people."

I said, "Just pretend like you are bossy."

She arranged us around Frank and took our picture. There we were. A big pile of naked strangers suddenly saying cheese. It was bonding.

Two well dressed ladies walked in during the photo shoot and it was too late for them. They never took off their clothes. Before they arrived, Frank talked about how it is harder to watch than participate. This is something he has learned after years of leading these rituals. He was right. Those ladies were palpably uncomfortable.

He asked me if I would be willing to make an erotic creation with him. Sure. I sat facing him and waited for an impulse to move me. Linda told me I could climb all over him, but avoid his left bum knee. I touched his feet. Could I take his shoes off? No, he needed them for adjustments. Hmm. I curled up underneath his legs and reached out for a hand that jumped in and out of my hand. He calls his arms Mike and Ike and they have two minds of their own. I lay like that for a few moments. It was relaxing. Frank said it was truly comfortable.

Then, the notion of gestures was addressed. Linda put us into groups of two or three and read to us gestures to enact. I was put with the photographer and Emily, a woman who Frank asked to dress me into a sheer blouse right off the bat. So the three of us were instructed to joyfully hug each other, explore each other's faces, rub our breasts together, rub our butts together, interlace our limbs with one another and rock back and forth, cock our heads slightly, healingly touch each other's genitals. The photographer was a little chatty to begin with like, "how do we do that?" and "what did she say?" Emily had obviously been there before and her presence added a certain weight and calm to the experience. We were all just exploring like unchaperoned children showing each other our bits. It was erotic, but the fact that we took sex out of it made it safe. I don't know how I would have felt had I been paired with two dudes.

At one point, I was paired with Frank and I sat on his lap. The gesture was to rock together. I didn't know how to rock with him. I felt a little awkward because I didn't want to fully straddle him and go to rocking town. I just sat facing out sort of dazedly. Frank has a very unique smell that I am not used to and he drools a little bit. So, I was a little uncomfortable. It was interesting for me to look at that uncom-



fort. Was I uncomfortable being close like that with an older man and afraid that I was being used? What is it to be used? Where did I get that "using" idea? One of my mom's favorite sayings is that men think with their dicks. Or was it the drooling? I don't know. I was contemplating this on his lap and at the same time feeling at ease and filled with wonder.

At the end of the "show", Frank talked to us about our experiences and his practice. I was sort of spacing out when he addressed me. He reminded me how I asked him how he got people naked at his shows. Did I have an answer now?

"Yeah. It's easier than I thought." And then I told him about my most current experience. I had been lying on the pillows mostly naked. I was getting cold. I sort of inched up to a guy I was sitting next to, hoping that he would sense my coldness and hold me. No luck. I didn't want to put my clothes back on so I looked my neighbor in the eyes and said, "I am cold." He smiled and put his naked arms around me. I was so happy. I was sitting in that spaced out happiness when Frank asked about my experience. I had never been to a performance where I ended up snuggled next to a naked dude and feeling so grateful for our ability to warm each other. I felt like the performance was a success. The photographer lady had snuggled up to the warming guy's other side.

The next day, I was explaining the experience to a friend and he asked if I really wanted to fuck after that. It was a valid question; some performances leave you wanting to fuck. But the answer is no. I left feeling open and spacey, warm and fuzzy. I left feeling like a squishy human with hair, pores, and teeth. I left with an awareness of my desire for warmth, exploration and connection.

FRANK'S REPLY TO LULA:

Lula, I like how you start on the street, looking at the flyer. That is how my performance starts for most people. A performance isn't just what happens within the theater. The seeing the flyers and the dynamic reactions that causes are the only aspect of the work most people touch. This aspect can last literally for decades! People actually collect our flyers! The flyers set off processes in some people. After years of seeing the flyers, they come to a performance.

As an example of the flyering aspect, Alexi and Corey last night did the flyering in Berkeley for tomorrow's Oakland performance. Today...

"Here we packed up for the day, loaded up the truck, and were soon on the road...since the route to work went down Sacramento to Alcatraz, we got to see all of our flyering work fresh first thing in the morning...and all the people checking them out! It was like every corner there was another person standing at the crosswalk, waiting for the light to change, and standing reading the flyer! Fun and satisfying! Would there be someone at the next corner ...? Yes, there she is, reading the flyer!"

In more non-linear paths, seeing our multi-color cars around town, walking past our houses, etc are all parts of the performance process (not to mention our public access show and LUVER). All that comes together in the performance space.

This is also true for the reputation and myth that grows up around the work, etc. What is a sex cult?...or a leader of one? These images which grow lazily outside of the work, the artist cannot control or even live up to. If you are lucky, you can play with these expectations to explode them.

I like how you included our meeting up magically on FACEBOOK. We both were actively available, which is how magic works!

Most of my work is private performance like we did in the studio. I always wonder about guys who say "I like your tits"! Do they ever wonder why they don't have what they think they want? I am after intimacy, closeness, going deep within aroused pleasure outside the narrow funnels with whole people (not just tits). Don't get me wrong … I liked rubbing your tits against my face. But I am going for more! And people feel that. So that opens things up.

Anyway, having a good title makes a performance much easier. That was why I was impressed by your title, "Prove You're Not a Robot: Interactive Experiments in Fear-Art-Love. "Also having a "plant" who is open, eager and willing and who is prepared for the nudity and being erotic opens things up for everybody in a different way than the people like Linda and Erika (your Emilie) who have been with me for years. Your willingness changed things even before you did anything. When you acted from the willingness, it amplified the effect.

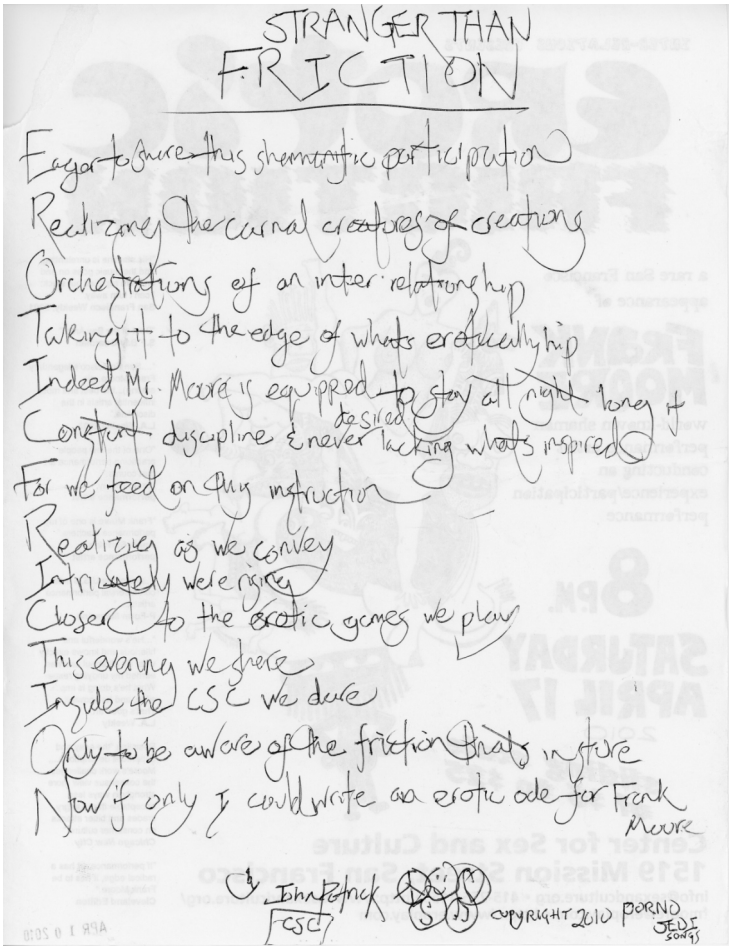
Btw, you were the only plant there. Katie from Omaha was just there. Of course, there is no way for you to know the true arrangement (unless you planted her there yourself!). I did not even have to use my favorite line to fuzz reality up. The line is "BUT I MAY BE LYING!"

I didn't use the word Eroplay at the performance, although the play in the performance happened to be Eroplay. You must have read ART OF THE SHAMAN

which I wrote in the early nineties. Eroplay was the first physical (tanpanic) trance I "discovered." Since then, I have discovered different tanpanic trances, etc. and different states of pleasure arousing states. I have included these in my work, especially as a response to the increasingly repressive trends in the society in the last twenty years. We were just getting to these tanpanic trances Saturday when we ran out of time.

Again the key to things getting so deep so fast was the people taking personal responsibility for doing it, for saying YES, for playing together outside of the normal boxes. It was not social, casual. It was extremely focused fun. If you wanted to "fuck" after it, it would have meant that the performance experience had been quickly absorbed back into the everyday level. But how you felt was still in the altered reality, which is really the core reality. In the mid-nineties I had to change the whole performance structure because people had absorbed it into the everyday level by making it into a pick-up scene...No magic, risk, or human connection.

There is more to say, but I will stop by saying our job as artists is always go to rocking town with abandon!



A handwritten poem left by an audience member.

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, April 24, 2010

BY FRANK MOORE, APRIL 26, 2010:

"As a performer, George Carlin was uncompromising, knowing that his audience trusted him not to be afraid of offending them."—Paul Krassner

The so-called comfort zones are really the opposite of real comfort. The zones are rigid prisons of fragile gated limits of eggshell fragility of fear and weakness. They create isolation, separation, and fascism. Real comfort is the relaxed ability to absorb, adapt, and play with anything that comes up in life and work with it in creating fun. This is outside the fragile zones. What people mistake for uncomfortable as they leave the zones is really freedom. But going in and out of the zones is addictive and drains possibilities away from not just you, but from everybody. This is why it is extremely important to accept personal responsibility to keep pushing beyond the "comfortable zones" into what at first appears to be difficult but which will melt into the doorway to the next dimension of pleasure! Well, after all, isn't that why you came (and keep coming back) in the first place?

And rub deeply below the surface to the core to arouse heat of pleasure!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

From Al@1826, 4/6/12:
What I got from this. Frank is helping Single Mom recover from exploring an Unsafe Zone of Danger. The tribe has faith in the Shaman to provide a safe space to explore uncomfortable zones of fun. Art is a BYPRODUCT of passion. Al@1826

Frank's reply, 4/6/12:
EXACTLY! We will see what happens at tomorrow's performance!

BY ERIKA:

We had everything set up for the performance early and we wondered if anyone would come. Just after 8:00 people started arriving. The first group of people were housemates who had come together. They brought their musical instruments with them to play. One of the guys had been seeing flyers up for the performance for years and he had wanted to come, but this was the first time that he made it. Frank asked him why he had not come before and why he had come now. He couldn't really articulate it but the name change of the flyers had been part of it. He said that he liked uncomfortable and he liked fun. His friend brought his trumpet and was ready to play. Frank said that they could do a duet, Frank would do vocals. Later he said that he had to leave early, about 9:00, and Frank said they could see if they could do a duet. He ended up staying well after 9:00. It had all been a pile of poop! They had all watched a clip on YouTube of Frank but the woman who was with them had not actually seen the flyer, so Frank had her read it and then asked if they all did nudity. One of the guys said that they did not usually do nudity together. The woman said that she did not feel comfortable being nude.

There was a woman who worked in retail who came saying that she too had seen a flyer up. She did not usually go out in the evening but she was attracted to the things on the flyer, especially shamanism. Frank asked her how uncomfortable she was willing to be and she said that she wasn't sure. She was willing to be a little uncomfortable. There was another group of people who came together. One of the women had been seeing the flyers up for a long time and then her friend invited her to



Performance poster by LaBash

come tonight not knowing that it was for the same thing that she had been seeing the flyers for. She was a student who was studying international relations and part of a women's group at school that explored art and sexuality. Frank asked her to talk about it and she talked about how she had been having sex for years but that it was only recently that she was having real sex because she was not really being herself before. It was through doing art that she had found the layers that she put on herself and the hiding she had done behind being sick for a long time. She had been hiding behind masks of who she should be rather than who she really was.

A couple of people from the SF performance last weekend were there and Frank asked the woman Katie if she would be Frank's magical cave lover for the night and she said yes. It was right after that that the woman who talked about art and sex left with the group of people she had come with because some of them felt uncomfortable. An Indian woman had come because she found a flyer for the performance on her car. She was on her way to the movies when she found the flyer and decided to come. She said that she was not comfortable with nudity. Frank asked her if she would go up and play the keyboards and she said she did not know how to play but yes she would try. Mikee got her set up at the keyboards and she began to play. Her friend who was a yoga teacher had come along with her.

Frank asked the people who were at the performance last week in San Francisco if they would talk about what happened. The woman said that Frank had gone around and talked with everyone. He had asked her if she was a plant and she did not know what he meant. She thought that he meant was she a vegetable or a mineral and she said that she was more like an alien. She told about the woman who was there who was a photographer, how everyone had gotten naked and she had done photo poses with us. Then we had done gestures together in small groups touching and exploring each other. She said it brought people together in a soft and comforting way. The guy that had also come to the SF performance said that he felt closer to the people at the last performance, people that he did not even know, than he does to most people in his life.

Unrulee, who has been coming to Frank's performances for years, came and brought a friend with him. Frank asked him to talk about what Frank does, see if he could scare everyone. Unrulee said that something amazing always happens at each performance and that it usually includes being nude and touch. Frank brings people together intimately in ways that are outside of the normal contexts. Frank asked the single mom, who was back from the February performance, why she was back. She said that last time she had come, when everyone had done gestures, she had not participated. She had stayed on the sidelines and had a whole dialogue going on about why she had not done it. She said that it was lame and she was back to participate. She had brought her poems

to read. Frank asked her if she would come up and read her poems and that the people who brought instruments and anyone else who wanted to could come up and play as she read her poems. She said that her poems were dark. Frank said that we can handle dark but they were not that that dark. Frank talked to her about why she had come back, that she had come back because she wanted to roll around on the floor and be with people in that way, but had kept herself on the sidelines. She had all these ideas about how she was willing to be somewhat uncomfortable but not completely. She had worn a nice tank top so she could talk off her shirt but did not want to take off all of her clothes. She wasn't sure about rolling around with everyone on the floor because she was a single mom and she had sworn off men for the year. Frank said , "But it isn't just one man here," and tried to break through her logic, but she would not budge. She was holding onto the idea of levels of uncomfortable and how far she was willing go. The single mom read Frank's poem "Tortures," while the band played music behind her reading. Everyone really enjoyed it.

Frank said that half of the room could undress each other. The woman who said that she did not go out much lately but was attracted to the shamanism on the flyer took her jacket off but then decided to put herself with the side of the room who was not getting undressed.

Katie came up to sit with Frank and read "The Magical Cave Lovers," in a very fast way and a lot of it was lost in her haste. She was to explore and rub Frank while she read. The group of people who were nude did gestures as one group. Linda read off the gestures. It was a sea of bodies moving together, intertwining in each other's bodies, licking each other's ears, rubbing belly to belly, touching each other's thighs. The single mom joined the group keeping her panties and her tank top on, and then when the "Magical Cave Lovers" ended she and one of the other women left gestures, sitting down and eventually getting dressed again. Things buttoned up after gestures, not the usual melting into each other afterwards.

Frank asked Katie about reading the poem and she said that she liked it. The woman who did not go out much said that she was doing good, that she was enjoying the evening and she was not too uncomfortable. Frank asked her what would make her feel uncomfortable and she said that taking her clothes off would make her feel uncomfortable and she didn't want to feel that uncomfortable. Frank asked the woman who had come with Unrulee if she would create an erotic piece with Frank, and she said that she needed a little time. When she came up to do it with Frank she was half dressed already and her piece was short. She got up onto Frank and had him lick her belly. Frank then asked Katie if she would come up and dance, explore erotically with, touching him. Linda created an erotic piece with Frank and Katie. Katie would be a snake and slither on Frank. Many people joined the band with toy instruments to make music while she moved like a snake. Then the lights went down and then slides came onto the naked bodies of Frank and Katie. Frank, Linda and Katie rocked. There was chatting going on with the people who were watching and people did not seem to be melting into it with juiciness.

There was a couple who arrived later from Canada. The woman was a massage therapist and Frank said that what we were doing was like what she does. She said, "only there is a sheet," for modesty or comfort. The guy really enjoyed the slides being projected onto the bodies and talked about exploring many types of improvisa-



tion in his life. Frank asked people how they felt about the night. The woman who was the massage therapist really enjoyed seeing the nude bodies and being together in a performance that was very different from what she usually experienced at performances. Many people in the end talked about how they enjoyed the night, but they talked about their zones of comfort. Frank and Linda talked about how there really aren't zones of comfort, you don't do something part way or a little at a time, you go into what is uncomfortable and you stay there. Frank and the guy from Canada talked more about improvisation and comfort. Frank said that real comfort is flexible.

After the performance Linda said that we have been on a roller coaster. There have been performances where people jump in and explore and then there have been performances where people are talking about their zones of comfort but want to stay in their zones of comfort. After the San Francisco performance people were talking about how it was hard to connect with people, that the connections they made with people they did not know during the performance was deeper than the usual connections they were making with people on a daily basis. What we were experiencing in the performances is what was going on on a larger level. It used to be that there was a common reality, that people could call each other on their stuff, and now people had their own personal realities. People having their own personal realities creates all of the isolation that people are feeling. People are coming to the performances because they are

wanting uncomfortable zones of fun but then not taking responsibility for what they are wanting, seeing that it is up to them and they must be active participants to have the experience that they are wanting to have.

BY DA BOYZ:

After the challenging setup for Erotic Friction, it was a luxury to be back in our familiar space, with the tried and true set-up, and we were all ready to go just before 8pm, and just sat and waited for people! Would this be the one where no one showed? Linda was talking about the performances from the '80s UC series when no one came … one time, they just stayed and played cards!

But people started to come in a little after 8, and soon there was quite a crowd. The first to arrive were a group of 4, all housemates, early 20s … one had a trumpet, another a drum … the drummer said he had seen Frank's flyers up around town for years, and had finally decided to come check one out, but he really wouldn't talk about why he had waited so long, or really express what had made him finally come … Frank tried to engage him, but it didn't go very far … his friend with the trumpet kept mentioning that he would like to play trumpet, and even said at some point that he had to leave by 9pm, so would love to get to play before then … Frank had told him that they would do a duet later. Now Frank told him, "We'll see". When they did get to the music, the trumpet player ended up staying long past 9pm … obviously that stuff about having to leave had been poop!

Their two housemates, a girl and a guy, had come along for the ride … Frank asked them if they did nudity. Well, they said, not really together as housemates … Frank asked them if they would do nudity there tonight. The girl said she would not. Frank asked her why? "Because it would make me uncomfortable," she said matter of factly. "Well," Frank said, "this is the Uncomfortable Zones of Fun." It turned out that she had not seen the flyer, her housemate had not showed her … they had only seen a video online of Frank, "Doghouse" … Frank had her read the flyer.

Meanwhile, another group of young people came in, two guys and two girls … and Katie and her friend from the Erotic Friction performance arrived, and Unrulee and a girl came in too … and it wasn't long too before another couple came in, and several others, with a dog, who Frank didn't really end up talking with … There was also a young woman who came in by herself, and the single mom, who had come to the February performance. Frank talked with the young woman … she had been attracted by the mention of shamanism, and the language of the flyer … she wasn't real specific about why these things attracted her … but she said that she had not been out at night for a long time, and it felt like a good thing to do on the first night she had decided to go out again. Frank asked her how it was so far. She said she was enjoying herself … Was she uncomfortable? Not really yet …

Frank next talked with the other young group … everyone had come from flyers! He talked to one of the young women … her friend there had told her about it, and it had sounded interesting to her … Frank asked her what she did, and she said that she was organizing and educating people through a women's studies program, about sex & art … she was trying to get on the radio to talk about it, and might have an opportunity soon to do so … Frank asked her to talk about it now. She described having been very sick for a long time, and basically trying to cover her sickness with masks … we're not sure exactly what she



meant … but she talked about how you sometimes can make things better by putting up an illusion for a while, but in other cases, what is really needed is to simply face the reality, to be yourself completely … and she said that it was impossible to really have sex with another person if you are not yourself. She said that she was having sex with people for years, but it was not healthy because she did not know herself.

It wasn't too long after this that Frank asked Katie if she would be his "magical cave lover" for the night, and promptly that last group of young people, including the girl who had just been talking, left. The girl who brought them all, by the name of India, apologized, saying that her two male friends did not want to stay, and so she had to leave. She would have wanted to stay, and so she will come back. For a moment, her sex/art friend looked like she might stay anyway, but then they all left.

Frank then turned to Unrulee and asked if he would scare more people by talking about what Frank does! We think he said something along the lines of how Frank uses nudity and touch outside of the normal contexts … bringing people together in ways that don't usually seem possible … Frank asked the guy who had come with Katie to Erotic Friction to talk about his experience too, and he echoed what Unrulee had said, adding his experience of feeling so close to people at the performance, perhaps closer than he did to people that he already "knew", and how Frank did this with nudity and touch …

An Indian woman who came from a flyer that had been stuck on her windshield, had been on her way to see a movie, and decided to come to this instead! She said it sounded really interesting … like others, she was attracted by the "uncomfortable fun", but she said right away that she would



not take her clothes off … Frank asked her what she did. Then he asked her if she would play the keyboards, because his band had not shown up! She said she didn't know how to play, but sure she would give it a try! She ended up playing for most of the night, and it was great!

Frank asked the single mom why she had returned. She talked about how she had come to the February performance, and had stayed for the whole performance but had not participated, and had regretted that, and decided that she would come back again, and Frank had written her from her blog, inviting her to come read her poetry, so she had brought it with her …

So Frank asked her if she would come up and read it while one half of the room took each other's clothes off … this was the half that included Linda, Erika, Katie and her friend, Unrulee and his friend, and the young woman was there too … the one who had not gone out in a long time. She had indicated that she might be willing to take her clothes off, but really had not been definitive … she had said something about having to see what would make her "too uncomfortable" … As this group took each other's clothes off, and the keyboards started up, Frank also had the trumpet player and drummer join him in a jam, and the single mom read her poems … The woman who had not gone out in a long time actually started undressing Unrulee's friend, and vice versa, but stopped at her jacket, basically. She stayed there with blouse and jeans and socks on.

The other group was totally nude now … the single mom had finished her poem … did she have more? Yes, but they were dark! She was hesitating to read them … Frank said try us, we do "dark"! She was trying to arrange the music around her "dark" poems, but Frank said that they would all follow her … So she read her "dark" poems,

which weren't all that dark! Frank then asked her if she would read his poem "tortures", and she did a really great reading of it, and it seemed that people were really taking it in … Now, while Frank had her up there, he talked with her about the fact of her coming back, and nudity … obviously she had come back to have the experience she had missed the first time around, when almost everyone had participated, played, did gestures together … she talked about wanting to roll around on the floor together … but when faced with it directly now, she was hedging … coming up with numerous reasons why she couldn't do it, she had sworn off men for a year, for instance … Frank pushed her logic … it didn't hold up very well, but she wasn't just surrendering to the reason why she had come back … she obviously was now uncomfortable!

Now, Frank invited Katie to come up and read "Magical Cave Lovers" while she rubbed Frank erotically. Meanwhile, the jam would continue, and Linda would take the group of 4, Erika, Unrulee, his friend and Katie's friend, and do Gestures. The single mom ended up joining the group as they started … Frank had asked her earlier if she would take her shirt off. She did, but that was it … Now, she took her pants off too, and was the one in the group with her panties and tank top on in a sea of nude bodies … The gestures were playful and fun, and she obviously had a great time! Katie read "Magical Cave Lovers" hard, fast, without feeling … like a machine gun! And she did not rub Frank erotically … she danced around his cock, touching it every once in a while … it was the most unsatisfying reading/experience of "Magical Cave Lovers" ever. You couldn't really even tell what it was about … did not get the trance-like experience, as Mikee said later, that you were used to … And we noticed that as soon as the gestures ended, as the piece ended, things felt like they buttoned up again … Unrulee's friend started putting her clothes back on, the single mom moved back into her own spot … rather than the way it often feels after gestures, where everyone is cuddly together, softer …

Frank asked Unrulee's friend if she would create an erotic piece for them to do together …? She asked, "Dance or touch …?" Frank said, "touch" and whatever else … she said she needed time to see if she could think of something, maybe 10 minutes …

At this point, Frank talked to a couple who had come in late … the guy used to live in Berkeley, and had always noticed Frank's flyers … now he was living in Calgary with his partner … we found out later that she is a massage therapist … they were looking for something interesting to do while they were in town …

When Frank came back to Unrulee's friend, she had thought of something, but announced right off that it would be short. She kept her panties and bra on, and had Frank rub his face into her stomach, very briefly. Frank made the most of it, but it was short!

Frank asked Katie if she would do an erotic piece with him … Linda described it to her … she would rub up Frank's body like a snake … Linda demonstrated, as Katie didn't seem to be getting it … We noticed that the group began to get a little social, people chatting … the woman continued on the keyboards, however, and was really good …

Next Frank had Katie rock on his lap with slides projected on their bodies and the lights out. He had Linda rock the two of them … it really lacked the usual feeling of juiciness, and the chattiness continued, even from Katie herself.

After this part, Frank talked to folks about their experiences … what really

stand out are what Katie's friend said, and what the Calgary couple said … Katie's friend talked about really enjoying the gestures again, and getting lost in the play and touch, and then popping out and wondering how everyone else in the room, who were not participating, were experiencing it. Did they want to join, did they feel like they were missing out? Frank asked the others to respond … The woman who had not gone out in a while said that of course they were missing out! (And yet, she had not joined!) She had kept indicating that to some extent she felt that she was missing out by choosing not to undress, not to join the gestures, etc. So Frank asked her if she would take off her socks. Ok, she did, and



said her toes felt great! How about her blouse? Her bra? She took off both … But wouldn't take off her pants because she was "cold", and the heaters wouldn't help … which didn't make a whole lot of sense … seemed more to be a limit that she was setting, nothing to do with being cold.

The guy from Calgary talked about having been impressed by the art of the slides being projected on the bodies … and then he and Frank had a conversation about the idea of real "comfortable" being "flexible". He does contact improvisation, and the gestures had reminded him a lot of that. They talked about the idea that you are not truly "comfortable" if you have comfort "zones" … the guy wholeheartedly agreed! Things seem to sink deep during this conversation … His partner, the massage therapist, said that she enjoyed the gestures … Frank said it was like what she does. She said except that there is generally a sheet when she does her work! To keep "boundaries" …

This was pretty much the end of the night. Frank asked everyone to come back, and told the woman who had taken off her socks, blouse and bra at the end … "Next time, the pants!" She laughed!

People milled around for a while talking and looking at the stuff on the display table and in the free boxes, and we started breaking things down … When everyone left, we were talking about the performance. Linda said it was a rollercoaster ride … the February performance had been great, March had been all the "no's", *Erotic Friction* was great!, and this was again not very satisfying … there was a lot of talking about how things had gone, what felt like the high points of the night, despite the general feeling of people not really being willing to let go and experience, to really participate … Linda was saying that it was hard to put your finger on what it was …

But once we were all back here, and unloaded, you guys called to talk about what you had been talking about just then … that what it felt like was that the first year of the performances was Frank identifying the general issue, which was the "zones of comfort", and that what we were experiencing now was this accepted concept that there is no generally accepted reality. Like in a previous era, you could "call" someone on their "shit". There was a common reality against which you could



hold up what someone was doing, and say, this is bullshit, and it made sense to everyone. But now, it was like everyone had their own personal "reality", and you could not call them on it, and this is what was making people feel isolated from one another. Like in the *Erotic Friction* performance, people talked about it being hard to get close to people in everyday life. This was why! So what Frank was tapping into was a need for people to take personal responsibility, and it was a big deal, you got the feeling that this was possibly the main problem in society in general. And it was a "hot button" that people could feel … they were coming to the performance to confront this, without really even realizing that this was why … it was what the "uncomfortable fun" brought up … Personal responsibility. Like, the single mom, who came back because she had regretted not joining in with the group when everyone did gestures at the Feb. performance. She came back wanting to have that experience, but shocked to find that she was in the exact same position as she had been the first time, at the point of personal responsibility for why she was there, and what she wanted, and she wasn't willing, again, to really take on that responsibility, and this is what the performances were now confronting, without it really being clear up to now, because Frank has this way of anticipating, being ahead of the times in what he is doing … where it seems like it is all "greek" at first …

It was really amazing to think about all this, and really made a lot clear about how the performances have felt …

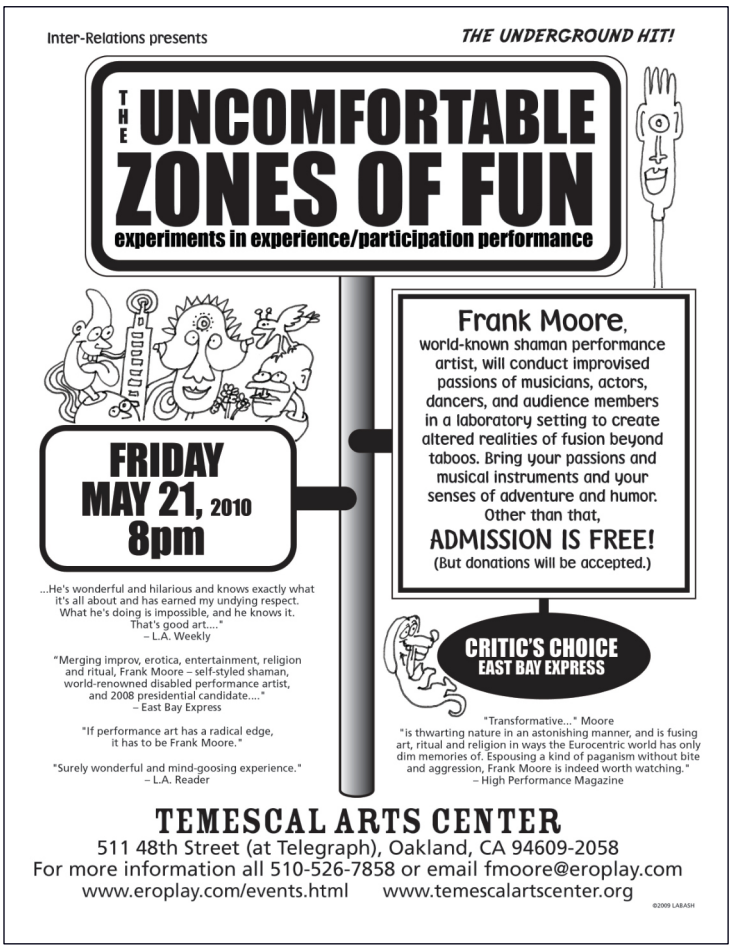
The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Friday, May 21, 2010

BY FRANK MOORE, MAY 23, 2010:

Well, last night was the kind that if I stayed out of the performance's way and just rode it, it would go much further than I could have planned! Strong characters came ready to play! Well, except for the NO GIRL! There has to be at least one! Ok! I planted her! Nobody would really say she came to see nude people playing, but, no, she wasn't willing to play nude, although she was a nude model … That's for moneymaking, not for being intimate with people … So when will people get nude?



Performance poster by LaBash.

If I had a guy say this trash, people would have smacked him down for being a sleazo voyeur. But my plant (was she a plant?) was a diva in a see-through blouse and a very remote bra yammering about how she was so shy! But she was a girl and girls can say dumb controlling things!

If she was a plant, she was for contrast to the rest of the performance! We floated on the live music from one goose bump dance to kick-ass duet to who knows where it all exploded into depth of fun experiments in moving sound, moving poem as narration, moving sexy warm juicy bodies in rhythm dance, dancing within aroused vocal duets getting dirty tasty down to the gritty titty, arm wrestling anger out, going into the difference between being hurt and being harmed through all of this! Strong characters in music experiments of Kene-J and Tomek playing, dancing, singing, reading! Musical ecstasy experiments that Miles Davis was searching for! Other musicians came ready because they have been here before, so they could join right in! We are building subversion powerful nexus of expanding twisting art through having an on-going series!

Hey, come to think of it, I have had at least one series going for the last thirty-five years!

FROM DA BOYZ:

When we got to the space, we loaded in real quick and parked, and got to setting up! It seemed like a long time since we had been there! It was fun to be back, and you guys soon arrived, and we were doing the usual set up, done right at 8pm! One guy came almost an hour early, and confirmed that this was the place … he said he had



ducked in in the past, and knew about it for a long time, but had never actually come to one of the performances … Linda said something like, "And now you're ready …" He said, well I don't know if I'm "ready"! But he did come back at 8.

There were others who came in just around 8pm … a guy who knew about Frank from the POW POW festival, had been a performer there himself … Unrulee and a friend, Renee … and two other guys … the one who came early, and another, with a mustache … and pretty soon Kene-J was there too, with his girlfriend Jordan. Kene-J started right in playing … Soon he was joined by Tomek too!

Frank talked first with the Pow Pow guy … Frank asked him about his Pow Pow piece, and he talked about it being a kind of abstract meditation, and that in general he does performances that are interactive in some way, and unexpected … Frank asked him to do what he does right here, now! Oh! He wasn't expecting to do that! Frank had Linda read the flyer … He had to admit, it says it right there on the flyer! So he did a piece with Frank and everyone else … he took a piece of paper and a marker, and asked people to come up with things that they have noticed in other people's psychology over the past year … things came out like, "worried/needy", "fake", "says please & thank you", "creative" … Frank said, "beautiful" and "sexy", Linda said, "adventurous". … he wrote the words down on a quick diagram of a hand that he drew on the paper, each word in a different section of the hand/fingers … Then he asked people to pair up, preferably not with someone they were already intimate with … Erika paired with Renee, Linda was with Kene-J, and the Pow Pow guy himself was with Frank … Unrulee and Jordan were with the two guys who had come … The next part of the piece was one of the pair asking the other a question having to do with something important that happened to them in the past year. Everyone talked for a while … Linda said later that Kene-J asked her what was the "sweetest thing" that happened this past year. It was hard to answer … every day was sweet! You could hear Frank talking about the new Universal Underground Video Bank … Erika later told us that Renee had asked her what was one of the major changes in her life in the last year, and she talked about coming back to live with all of us, and how much it meant to her.

After the interview, the next part of the piece was for the interviewer to rub the part of the interviewee's hand that they felt corresponded to what was needed based on their response. Everyone looked at the map again, and rubbed fingers, palms, etc. … they were supposed to stimulate that part of the person's hand that corresponded to the adjective from the map that had been drawn out. No talking, just rubbing … And that was it!

Frank went on to talk with the rest of the group … he talked to Jordan … why did she come? She had come with Kene-J, who had told her about naked people rolling around together, or something like that, and she had worn her see-through shirt to do her part, basically saying that this may be / probably will be all she does … Frank asked her to come up and show

them her see-through shirt. Yes, it really was see-through, but the bra wasn't! But she indicated that the bra was staying on … Frank asked her what she did. She actually modeled naked for art classes, etc. Frank asked her if she would model for all of us. She laughed and said no way! He said he would come back to her, but why did she come? She said she wanted to see what Kene-J was talking about, i.e. the naked people, etc. Frank said that this only happens if she takes responsibility.

He talked with the two guys who had come … we think they had both seen the flyer in the lower Haight in SF … the early guy said that the flyer appealed to him because he felt like he wanted to deal with some issues, and it felt like the performance could help, that improv could help. Frank asked him about the issues …? It was anger, and fear … he explained that he had a lot of anger at authority and the state, and was actually embarking upon a plan to confront "bullies" in some way, and wanted to be able to do it with grace, without fear of getting hurt and without getting angry and doing something that would mess up what he was trying to do. Frank talked with him about the difference between getting hurt and being harmed. How getting hurt is a part of life, a part of growing. Frank said he wouldn't do what he does if he was afraid of getting hurt. For example, when Jordan said that she takes her clothes off for art classes, but will not take her clothes off here, even though she came to experience that, this hurt him. But being harmed is being maimed permanently. It felt like the "angry" guy got what he was saying. The other guy said he was searching … he had been a builder, a cook … he was looking to get back into cooking, but not just a line chef … he wanted to be more like a head chef, was thinking about going back to school … when Frank asked him what he liked to cook, he said everything, and liked to eat everything … except carp!

Then Frank turned to Renee, who had come with Unrulee … when Frank asked her what she does, she talked about dancing and movement … Frank asked her if she would do a dance, show them what she does. Sure! She asked the band to raise their volume, and started moving around, dancing freeform … it was great!! After a while of her improvisational dancing, Frank asked her if she would do a dance with him, naked. She said ok … she said she would take off her "mask" … Linda and Mikee got Frank's clothes off … Renee didn't actually take her clothes off … The dance was amazing … At some point, Frank asked if she would let Linda and Erika dress her in some of the costumes on the costume pile. Sure! She ended up putting on the big multicolored net, and taking her clothes off underneath. The dance continued, and was really really fun! She played with Frank, danced around him, lying at his feet, letting him pin her with his foot, kicking and flailing! She had Frank hold her net while she leaned away from him … Linda got up and held his chair! It was really great!

After the dance, Frank asked her about her experience of it. Renee had a great time … Frank asked her about how she started dancing. She had been dancing since as far back as she could remember … but when she started doing theater, and physical theater, she was inspired to do more dancing … earlier, she told Frank that this space, Temescal, is where she danced!

Now Frank came back to Jordan … would she let Linda and Erika dress her up in the costumes? No, she wouldn't. Frank asked her why she takes her clothes off in modeling, but wouldn't here. She said she is "shy" … she said that when she models, she doesn't look at anyone, is basically in

her own world … she said that she does it for the money, that it pays well. Frank said, "So money trumps shy … "

Now, another woman had come in during Renee and Frank's dancing. A black woman who introduced herself as Carmen. She was obviously enjoying all of it! She had seen the flyers for a while, and said something along the lines of having done art, and explored dance and music, and was looking to get back into it … Frank asked her if she would do a dance with Renee. But she had a hip injury and was recovering from it still … she may be able to do it at a future time, but not that night … Frank said, "Now that is a sane response!" Frank asked her if she would do a vocal, nonverbal duet with him, the band backing them up. Sure … It was amazing, beautiful! Wow!!

Then there were a bunch of things that happened, not sure if we'll get the right order … Frank had the cook come up and read randomly from Frank's book of writings … he ended up choosing Frank's piece about what he has been up to for the last 37 years, which he wrote for the Brotherhood of the Spirit community … it was really fun to hear it again. Meanwhile, he had Unrulee try his hand with Jordan … "Do your thing!" Jordan said something like, why was it just the girls that Frank was focusing on? Frank said it wasn't "girl", it was people who said "no". Frank turned to the cook, and asked him if he was a girl. He said, well yes and no … Frank said, "I rest my case!" Unrulee asked Jordan if she would do various gestures of touching with him … she did some, didn't do others … They ended up cuddled together on the floor … Meanwhile, the guys who had come to play music at the last performance, the drummer and trumpet player, arrived, and soon joined Tomek and Kene-J playing music. The music was awesome!



Frank and Linda talking with Renee.

At various points, Frank returned to the "angry" guy, and asked how his anger was doing. He was obviously having a really good time. And people really seemed to enjoy Frank's history.

Then Frank had Unrulee read randomly from his writings, and Linda, Erika and Renee dance together while the band played on … Soon he invited Jordan and Carmen and others to join the band, and he asked the "angry" guy if he would do a vocal duet with Frank, an "angry".duet! Exploring anger … It was really good! Very soft actually, exploring … guttural … Another amazing duet.

At some point, Frank had Kene-J come up and do a few songs too, which is always fun! Everyone was really getting into his music too, his and the band's music really had people moving!

And then Frank said "The End"! And he talked with various people about their experience of the performance … the Pow Pow guy talked about how he had seen videos of Frank's performances online, so to some extent he knew what to expect, but the experience of actually being there, the "anxiety", not bad "anxiety", was something he couldn't get from just watching the videos. He said he felt safe, but there was

an "anxiety" involved in being there, interacting with people … He really liked the way the performance was freeform, and relaxed … Frank said at the end of the performance, to Linda, that he just "rode it"!

Carmen said that she would come back, that she really enjoyed it. She had thought that it was going to be the kind of performance that was like up on a stage, but she really liked the way it was … The trumpet player and drummer really enjoyed playing a lot. The trumpet player said that it was much more comfortable than the last performance, where it felt like people were very awkward. The last performance had been the performance where there were a number of return people, who said "no"! Renee didn't have a lot to say … she liked it … she talked about feeling at some point in dancing with Linda and Erika that she wanted to be back in the midst of everyone, interacting with the group … as if she was somehow removed from everyone in the dancing … but she really enjoyed the performance.

At some point, the cook blurted out something angrily … we can't really remember what it was … Frank turned to the "angry" guy and said, "Now THAT is angry." Frank said that he, the "angry" guy, really wasn't angry … he would have to work harder! Later, we referred to them as the "angry" and the "truly angry" guy! But even so, the "truly angry" guy seemed to really enjoy the performance, and to really like Frank a lot.

And that was about it … Frank said come back, and wasn't the band amazing!?? Everyone applauded … they really were!

As people left, some came up to say goodbye to Frank … the cook, or "truly angry" guy, would actually be coming back next time, and bringing some of his own videos for the Universal Underground Video Bank … Jordan came up and said goodbye … As Kene-J and she left, Frank called out to Kene-J, "Work on her!" For next time … "Don't let her make you look lame!" She called out, saying, "Kene-J doesn't take his clothes off, why should I?" We all remembered that he did, and Linda called out that fact … he had taken almost everything off and played in a group pile months ago at a performance … Kene-J remembered, and we could hear him telling Jordan, "That's right, I did!" Ha!

The "angry" guy was the last to leave … he was sitting on the floor reading from Frank's binder for a while as we broke down the set. We were talking about the performance, and then Linda noticed Frank was bleeding! He had pulled a finger nail almost all the way off!! Alexi pulled out the band aid kit, and Mikee got him taped up. Ouch!!!

BY ERIKA:

We got everything set up and people started arriving for the performance. Unrulee came first bringing a friend named Renee with him and then several other people came in just after them. Frank started going around and talking to people. The first guy he talked to had been a performer in the Pow Pow festival last year but he had not seen the performance that Frank did there. He said that he did interactive performances and the one that he did at the Pow Pow festival had included some interactive meditations. Frank asked him if he would show us now. He said that he did not know that that was what was going to happen when he came but yes. He got a piece of paper and a marker and drew a picture of a hand, then he asked people to say things that were psychological aspects of interactions they had had with people in the last year. People said, fear and worry, being needy, being fake, beauty, adventure,

sexy and creative. Then he had everyone pair up and one person would be the interviewer and the other person would be interviewed. The interviewer was to ask a question about what had changed in your life in the last year. Linda was paired with Kene-J who asked her to talk about something that was sweet that had happened in her life in the last year. She said that every day was sweet. I was paired with Renee. She asked me about something that had changed in my life in the last year and I talked about moving back into the Blue House and how much it meant to me to be back with everyone. I also told her about Betty and eating dinner every night with Betty, how Betty is a church going 81 year old who gives us her jewelry to wear in the performances and how Betty and Joe used to watch videos of the performances. After that, the person who was doing the interviewing was to pick one aspect from the hand that had been drawn, something that the person that they had interviewed needed more of, and to touch and give that to them through their hand without talking, just rubbing.

Frank continued to go around the room talking to people. There was a woman named Jordan who had come with Kene-J to see naked people. She said that she wore a see-through shirt so that if she did not want to get fully naked she would be half naked. She was a nude model for art classes but did not want to get naked for the performance. She came up to show Frank and Linda, and Frank said, "But you are wearing a bra." Frank asked if she would take it off and model for us and she said no. She said that she came to see naked people but she did not want to get naked. Frank said that it wasn't going to happen if she



did not take responsibility for it and he said that he would come back to her. There were a couple of guys who had seen flyers up for the performance where they lived in the lower Haight. One guy was a contractor and a cook. He was searching. He was trying to get back into cooking but did not want to be a line cook again but maybe a head cook. Frank asked him what kinds of foods he liked to cook and he said that he liked to cook and eat all kinds of different foods except for carp. Another guy who had also seen the flyer up in the lower Haight said that he was working on his anger issues. He didn't really know what his anger was but that he saw that it had affected his relationships. He was angry at authority and wanted to be able to interact with bullies in peaceful and graceful ways. He said that part of his anger was that he was afraid of being hurt. Frank said that part of life is getting hurt, which is different than being harmed. Frank said that he would not do what he does if he was afraid of being hurt, that getting hurt was part of life and part of growing. He said like feeling hurt because Jordan did not want to get nude with us.

Renee, the woman who had come with Unrulee, was a dancer and did physical theater. Frank asked her if she would show us and she got up, asked the band to play a little louder and she did a dance. Then Frank asked her if she would do a dance with him and they would both be naked. She said that Frank could be naked and she would take her "mask" off but not all her clothes. Frank moved over to the other side of the room, Linda and Mikee took his clothes off and the band played on as Renee and Frank danced a playful, expressive and sometimes vocal dance. It was amazing! Frank asked her if Linda and Erika could dress her in a costume. She put on one of the see-through mesh costumes.

After the dance Frank talked to a woman who had just come in. Her name was Carmen and she did singing and music when she was younger and loved all kinds of performance. She had also seen a flyer up for the performance. Frank asked her if she would follow Renee in a dance but she had some hip pain. Frank asked her if she would do a vocal duet with him and she said sure. She sat on the mat because she had some pain in her hip and Frank said, "Now that is a sane answer," referring to Jordan's reasoning for why she would model naked for a art class but not with us. Frank and Carmen did an amazing vocal duet with the band backing them. Carmen really had fun!

Frank asked Jordan if Linda and Erika could undress and dress her in a costume and she said no. Frank asked her why she would get naked and model for art classes but would not get naked with us. She said that she had been doing the modeling for a long time and was good at it. She said that when she models she goes into her own space and does not think about the people who are there and it would be different here at the performance because she would be with people. She said, "Why are you picking on me, I am shy." "Why is it always the girls!" Frank said that it wasn't girl it was those who said "No." Frank said, "So, money trumps the shyness." And she said yes. Frank asked Unrulee if he would work on Jordan. Unrulee went over to Jordan and they did some physical gestures while the guy who was a cook came up and randomly read from Frank's book of writings. When he came up, Frank asked if he was a girl and he said well, yes and no. Frank said that he rests his case. He asked Jordan to join the band and she did. He read Frank's piece about what he had been doing for the last 37 years that he had written about his life since leaving the community in Massachusetts. It was really fun to



hear it again and the band continued to jam on. Next Unrulee came up and read from Frank's writings and Frank asked Renee if she would guide Linda and Erika in a dance. The three of them danced to the music of the band, really fun! After the dance with Erika and Linda, Renee said that she has been dancing forever. It has always been a way of expression that she loves. Frank asked the angry guy if he would come up and do an angry vocal duet with him. It was powerful and very tender melting away the anger the guy thought he had, into being with Frank.

Kene-J came up next and did a couple of songs. Frank sang along and Tomek jammed along too. Frank went around and asked people what they thought of the night. The guy who had performed at the Pow Pow festival had taken his shirt off and was now dressed in one of the cut up dresses and a necklace. He said that he had watched some of the performance videos and this one was different. There had been more nudity and people interacting nude and body painting. He said it was different watching the videos than being at the performance. Being at the performance there was an anxiety that comes with being with people that you don't know. He said that he really enjoyed the night, that there was a free flow to it and that even in the feeling of anxiety there was a feeling of comfort. Carmen said that she really enjoyed the evening. When she came she said she thought it would be more like a performance on a stage but that she really dug it and had a good time and would come back again. There were two guys who had come

to the last performance who had joined the band playing drums and trumpet. They said that the last time they were at a performance there was more nudity and that the feeling had been much more uncomfortable at the last one than it was this time. Renee said that she had a fun night. That while she had been guiding Linda and Erika in a dance she at some point wanted us to just dance rather than guiding and that had felt freer to her. The guy who was a cook said something about how the world worked that he did not care for, and Frank said now that is truly angry. Frank said that the guy who said that he was angry would need to work on being angry. At the end the guy who came to work on his anger sat for a long time reading through Frank's writings binder. Renee said that she had enjoyed the night and now she was ready to go. Frank said that that was the end!

When people were heading out the door Frank told Kene-J to work on Jordan for the next performance so that he did not look lame. Jordan said that Kene-J did not get naked either, but actually we remembered a time when he had, and he had rolled around on the floor with other naked people. Kene-J said, oh yes, and he started to tell Jordan about it as they headed out the door.



Frank talking with the "Angry Guy".

EXTRA FROM FRANK, 5/11/2010:

I have always said what people think of as THE PERFORMANCE is really only a small section of the real/whole performance and the people who actually come to the theater are only a small section of the real/whole performance. A performance has many layers and aspects which have effects skipping outside of the margins of the PERFORMANCE.

Here is a glimpse of the performance process that is on the outside on the street!

FROM DA BOYZ:

By this time, we were moving into starving territory, so we headed straight for Brainwash Cafe for lunch. Corey had their fish n chips, and Alexi had a turkey bacon club sandwich with fries, and we split their vegetarian chili. Everything was really good! We soon had LUVeR going, and were in the chat, fun!

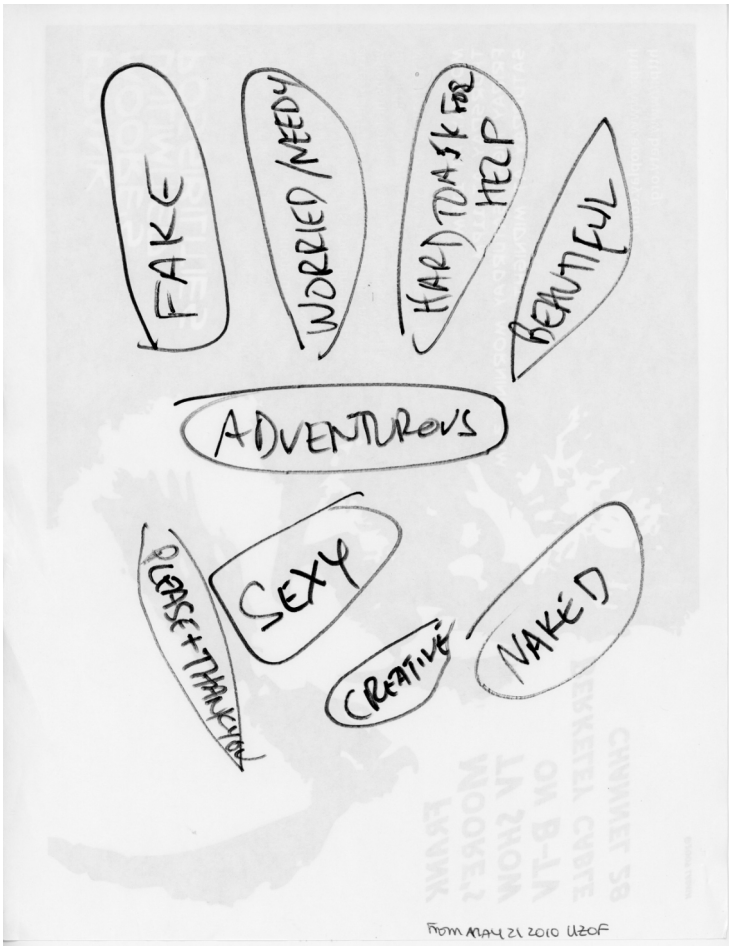
Then we were off to flyer that area of SOMA … down Folsom to 11th, and then around 11th and 12th over to Mission and by the Center for Sex & Culture, where we were able to go up and leave some handouts inside too. The wind was fierce! It was a bright sunny day, but the wind whipped down the streets, almost blowing us over!

After this circuit, we made a little detour over to Philz to get our coffee … the only place to get a good cup of coffee! We put up the flyer there, and gave the girl who made our coffees a handout too. She recognized us now from our repeat visits.

From there, we drove up to the Haight. We were hitting all the spots where flyers had really stayed up the last time. We flyered all the way from the very bottom of

the lower Haight to Golden Gate park and back. When we started out, there was a long line of people waiting outside of "Upper Playground", a hip clothing store which specializes in featuring local artists doing the graphics for their shirts, etc. As we were walking by, Alexi heard a guy say, "Hey, I always see those flyers, but have never seen the people who put them up! There they are!" He had his camera phone out and was taking a picture of us putting one up! We asked someone else in line what they were waiting for, and they said that Upper Playground was auditioning local artists for new clothing graphics … everyone in line was sitting there sketching away in their sketch pads!

There were flyers up in the lower and upper Haight, and a lot of people out and about … perfect flyering conditions! People were noticing the flyers going up, and we saw people reading them on the poles after we had flyered … When we got almost all the way to the park, we ran into the DPW people … one of them was the same woman we always see, but there was a guy with her … when he saw us starting to put up a flyer, he came over and asked that we just not cover other flyers, and wanted us to know that it was fine where we were flyering on this pole, but just so we knew that they take them down at the corners, they keep the corner poles clean. This was new! He pointed to a corner pole across the street, one that we always flyer, and said like that, they would be taking all the flyers off of that one. So it sounded like they had come up with some kind of street compromise with the flyers … We said ok … Corey told him that we never cover other people's flyers, and take down expired flyers rather than put our flyer up over them too. They were happy to hear that. Corey said that DPW has a set of guidelines for flyering that we follow to the letter. Actually we have a copy right here!



Handwritten art left by an audience member.

The woman giggled as we pulled out the paper … we had given her one before! But he was very interested to see this … we talked about how you are not supposed to flyer poles with stop signs, traffic signals, or any signs that are for traffic control of any kind. He said, right right! He said that is why they were told to keep the corner poles clean, so that there were no distractions to motorists coming into intersections … He asked if he could keep the sheet. Sure!

And we were on our way, flyering down to the park and all the way back … getting lots of flyers up. We were back to the car a little after 6, and decided to go for the last stop we were hoping to make that day, another visit to SFAI. As it turned out, we had just enough time! We went for it, finding a quick direct route over to North Beach around the back side … the campus was just open, and we found a parking spot on the steep hill, and were soon inside, getting flyers up on all the boards inside. Success!

Intensive Care Unit, Summer 2010

In May, 2010, Frank went to the emergency room at Alta Bates hospital in Berkeley, California. He had been experiencing symptoms that suggested gall bladder problems. What ensued was a nightmare six-week stay in the hospital, most of it in the intensive care unit. Linda and Mikee were with Frank 24/7 and at a certain point Corey spent part of the day at the hospital so Mikee could spend time at home with Kittee, their 20+ year old Siamese cat, who waited until Frank was home again to pass away. Alexi and Erika prepared and delivered food each night to the hospital. Frank finally returned home with trach and peg tubes. Several months passed before both tubes were removed.

During his recovery, it was too hard for Frank to type at the computer, but he was able to paint and he produced several digital images that were later turned into vinyl banners and used to decorate the walls of the performance space.



HERE ARE SOME EMAIL EXCHANGES FROM WHEN FRANK WAS ABLE TO START TYPING AGAIN:

From Frank:
Possibilities!

In the hospital several nurses said to me separately that they always thought that they needed kids so they would have someone to take care of them when they got old. But when they saw how we six were tribally taking care of one another, they realized that there are many different ways, many kinds of families. It blew them out how we were there for one another.

In Freedom,
Frank Moore

Dr. Richard Kerbavaz replied:
Indeed! I had several of the nurses and therapists comment about how well everyone was able to pull together to help Frank. That's a pretty good working definition of what family is all about.
rk

Frank Moore replied:
exactly! And it was day-to-day for six weeks, so they saw it wasn't just show ... But very practical down to earth love/intimacy/tribal body that operates effectively under hard situations.

Btw, RK is doctor Kerbavaz, my Ent for over twenty years... But much more! A dear friend! He is on the e-salon. He put in my trach, and basically is over seeing my recovery. We email him questions almost daily! He even checked in on me on his camping trip!

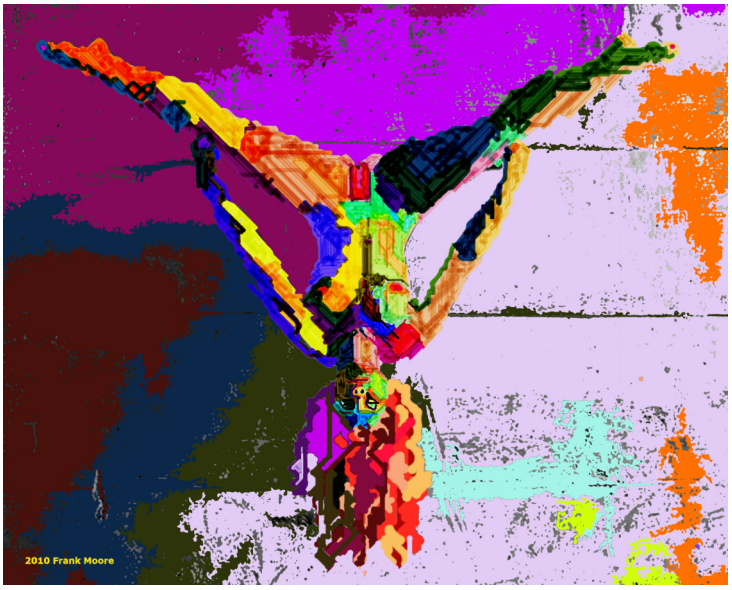


Frank and Kittee.

Annie Sprinkle replied:
Wow Frank and Family.
Thanks for showing us the way to do hospitals and aging and illness as love and art.
Very inspiring.
You should be so super proud of yourselves for being so phenomenal and special.
Annie

Frank Moore replied:
Yes Annie, life always gives you opportunities to do possibilities-opening art. The emails I got were my first sign that it wasn't just my personal situation that was involved. Many demanded me to do my duty and live to do more trouble-making magic together. There was a thick pile of them before I was in any shape to understand reading them. But when I was, a lot of them said I better not die or else.

There are a lot of layers of this "piece" ... The RECOVERING CAM ... A great female singer (Kaitlin McGaw) came over last week to give us a concert ... Tomorrow a reporter (my nurse's brother) is coming to interview me about IHSS ... So you never know what a piece will lead to. But this is a little extreme even for me ... Although I did do DYING IS SEXY before.







Some of the digital paintings that Frank produced during his recovery. From top to bottom: "Falling in Love", "Toni", and "Let's Twist Again".

Frank Moore is The Erotic Greeter

at the Pow!Pow!Pow! arts festival 2010, Viracocha, San Francisco, California

Saturday, October 16, 2010

BY FRANK MOORE, OCTOBER 18, 2010:

We didn't really know for sure if we were going to THE POW!POW!POW! until we got into the van to go to it! That was because of my trach and PEG tube. But performances need risk! It turned out I was up to it! But we had looked up the nearest hospital just in case!

The question of did I have a plant at the performance will never be answered. But if I had, here are my directions to her:

I'm performing Saturday (if my health allows) as THE EROTIC GREETER. I will be in the lobby with a sign EXPLORE THE EROTIC GREETER DEEPLY BY TOUCH. Would you be my erotic plant, going under my robes to rub me erotically magical arousing? This would be when the audience is coming into the theater. The rubbing is the magical focus of the piece … Small, intimate, explicit, practically unseen. In the seventies I had a big padded box into which before a performance i got into with someone to play nude with. The lid was closed before the audience came in. So they didn't know what was happening in the box. But the erotic focused fun inside the box totally affected the performance outside of the box.

Well, there was erotic rubbing. But not the needed focused sustained turning on to generate a core mass. This can't be done with people in a long term relationship like Linda and I because of the comfort factor (which we used in the jams). But in this kind of performance what generates the erotic core mass that sucks everything deeper is erotic exploring breaking through risk into sustained focused arousal. That didn't happen. The closest was Marz.

But other factors kicked in, making it a powerful demanding performance. Joyful intimacy tends to call attention to what is happening or not happening.

And my conversation with Guillermo Gomez Pena was the cherry on the top! Never know who you are influencing!

BY ERIKA:

Last night Frank was The Erotic Greeter at the Pow Pow Pow arts festival in SF. We caravanned to SF, Frank, Linda and Mikee riding in the new van that Frank's wheelchair can be pushed onto. Mikee has been painting bright colored tribal designs on the dark blue background of the van and it looked great driving through the night. We arrived at Viracocha, the gallery and performance space where the festival was, and got settled in. Guillermo Galindo welcomed us and told us where Frank would be for his performance. The upstairs where Frank would be greeting people was filled with restored household things like lamps made out of old birdcages and tables with old radiators for legs. There was a guy playing the piano in the back and other performers walking through the space in various costumes including a woman with doll parts attached to a big hoop skirt.

Frank had a beverage and got into his new poncho, purple with multi-colored peace signs on it, and he had a sign that Mikee made strapped to the back of his wheelchair. The sign said, "Explore the Erotic Greeter by Touch." Frank was positioned by the doorway to the downstairs performance space so that everyone would pass by him. Frank sat ready and available with a big grin on his face. He was looking good! It was his first performance since being in intensive care for six weeks and

then recovery at home after that. It was very tender and moving seeing Frank back in performance action and fun watching him grab for people as they passed by. The tech guy Travis who had been the tech guy last year went over and rubbed Frank's head and came over to Linda and said how great it was that we were there and said how important touch is. Soon Marz who might have been a plant arrived and started touching and exploring Frank which she did for most of the performance.

An announcement was made that Guillermo Gomez Pena might be making an entrance on his motorcycle and it wasn't clear if he was going to ride right into the space. Just in case he was, Frank moved back a little bit. Tomek arrived who had been to the performances the night before. Soon we were ushered outside to the street where the first action would take place. Alexi and I went out to see what was going on. Guillermo Galindo on a megaphone kept making announcements that they were almost here, that they were one block away, that it would be just a few more minutes. It was some time before a low rider car pulled up and out of the car several characters emerged. There was Guillermo Gomez Pena with a chain around his neck being led by a black woman in black face with a noose around her neck. A woman dressed in a burka wearing an American flag bikini, and a guy with an Arnold Schwarzenegger mask and long fur coat and little else on. Out of the trunk of the car emerged Lula, who had been a participant in one of Frank's performances. She was dressed in a wedding dress and being carried by a soldier with braces on his legs and an oxygen mask, also wearing little. He carried her around the performance space for most of the night and later came up to see Frank and said his name was Roberto. Frank said that he and Roberto both had oxygen and Roberto said, "Yes." Guillermo



Galindo said that now the action performances had begun and he said everyone could cross over the threshold, the doorway, into the performance space.

Everyone gathered upstairs for a while and there was Frank the Erotic Greeter with Marz and Linda exploring him. Frank would grab people as they passed by. Someone behind Alexi was saying, "Look that guy is fondling the erotic greeter or maybe the erotic greeter is fondling the guy". "Yah well we've had people fisting each other on stage". "Yah you're right I guess that's pretty tame." Everyone was gathered in the room upstairs for a while and some people were going through changes watching Frank,

Linda and Marz. One woman looked like she wanted to go up and touch them and then she stopped herself. Other people tried to sneak by Frank sidewise to avoid getting grabbed by him. Everyone who went down into the downstairs performance space had to pass by The Erotic Greeter.

Once everyone had gone downstairs an announcement was made that Frank was upstairs and anyone who wanted to see the end of his performance could come up and see him before he headed home. Lula and Roberto were making their way around the room, into the bathroom and then stationed themselves on the other side of the room and were interacting with some other people. Linda and the woman in the burka went around and invited people to come over and touch Frank. Tomek started playing the piano. One woman who started to explore Frank said that she didn't know what to do, she did not usually explore anybody. A few people came over and explored Frank for a little while and then would leave. One woman said that she was shy and Linda said she could explore Frank shyly. Another woman sat with Frank for a little while exploring his arms and legs, and then Linda asked the woman in the burka if she would like to explore Frank and she did briefly.

Then Guillermo Gomez Pena and the black woman in black face came over. They kneeled in front of Frank and looked at him.

Frank: I like your "Defense of Performance Art". I found it online …

Guillermo: If it wasn't for you, I wouldn't exist.

Frank: How so?

Guillermo: You opened the door.

Frank: What door?

Guillermo: The door to freedom and the door to a different kind of beauty.

Frank: I am honored. I am recovering … (Linda explains that Frank was in the hospital over the summer, six weeks in intensive care.)

Guillermo: Thousands of people were beating with your heart.

Frank: I got emails while I was in the hospital that kicked my ass!

(Guillermo asks if he can kiss Frank. Frank says yes, and Guillermo sits next to him on a bench, and kisses him on the side of the head and cheek, very long and soft …)

Frank: We should get together to talk … We should do a performance together.

Guillermo: From the time I moved to L.A., I was a young, angry, immigrant rebel. I never missed one of your performances.

Frank: I am that old? (smiling big)

Guillermo: Well, I am only a couple months younger than you … but spiritually much younger.

It was an extremely moving, powerful and tender interaction between Frank and Guillermo and Frank said it made the whole night worth it. Frank being at the festival brought it down to another level. It was very tender watching Frank interacting with people, reaching out to people, sitting available and ready particularly after all he, all we have been through with Frank in the hospital. All night watching Frank interact with people I just felt how much Frank loves us, how much he loves everybody,

how much everybody loves Frank and how much we love each other and how lucky we are to have each other and the life that Frank has created for us.

BY DA BOYZ:

"Frank's first performance since being in the hospital!" That is what we would tell everyone when we were spreading the word about Frank's performance at this year's POW!POW!POW! Action Art Festival Saturday night, October 16th. It was really fun to be doing a performance again, after everything that had happened, to know how much better Frank was … how it was only months ago that we were all basically living in the ICU at Alta Bates, and now look at us!

Of course, we weren't used to the performance routine, so there were the last minute snags, the running back for a forgotten item, but we were all there in plenty of time, at Viracocha space on Valencia … Corey dropped Alexi and Erika off with the sign, and the cooler full of Frank's San Pellegrino! Frank, Linda and Mikee parked the new van a few blocks up, and everyone met up at about the same time in front of the space, and we all went in. The sign that Mikee designed for the performance, and Alexi would be strapping onto the back of Frank's headrest, read: "Explore The Erotic Greeter By Touch"

Viracocha is a really neat space, old salvaged doors, windows, lamps, bikes and all sorts of wood, metal and glass objects turned into art on the walls, lamps, tables, and chairs … The bathroom was beautiful, and was the first stop before Frank had a drink of San Pellegrino before getting into position. Guillermo Galin Dog had met us as we came in, and described how he imagined Frank could be stationed right in front of the entrance to the downstairs performance space … he would gather the audience in the main space, and they would all have to walk past Frank to get downstairs. Afterward, Frank could be stationed in the room leading to the bathroom, where people could interact with him there too … As Frank beveraged, we looked at all the stuff on the walls and in the space, and there was a guy playing intensely romantic classical music on a piano against one wall …

Soon the sign was up, and Frank was in position! No one would be able to squeeze by him outside of his reach! There were some minor adjustments after we found out that Guillermo might be riding into the space on a motorcycle! But this didn't end up happening. People started coming into the space, and Frank would reach out and touch people as they walked by … mostly it was performers and the folks setting up the performance … It was fun! Travis, the tech guy that had loved Frank's performance last year, came by and rubbed Frank's head affectionately … he would come back again later too to explore the Erotic Greeter! And soon another woman, Marz, arrived … she might have been a plant??? She was soon exploring Frank, and did so for most of the performance … It had not officially started yet … Soon Guillermo was ushering everyone outside onto the street to see the first "action" outside … Erika and Alexi went to check it out too, and Marz as well … The rest of us stayed inside with Frank … Corey was stationed behind Frank to rush in if his wheelchair started tipping dangerously …

Outside, Alexi and Erika said that they were all waiting for a while as Galin Dog kept announcing that "they will soon be here!" "They are a block away!" "One minute away!" … Soon a low rider car pulled up, and out came Guillermo Gomez Pena with a black girl in black face … she had him on a chain and collar … there was also a nearly naked man in an Arnold Schwarzenegger mask, a girl in a burka

(wearing a stars and striped bikini underneath), and Lula Chapman, an alumni of Frank's "Erotic Friction" performance, coming out of the trunk, and carried in by Roberto, who later introduced himself to Frank. The two of them later shared the upstairs space with Frank, doing their own ongoing performance together with the Schwarzenegger character.

As everyone filed into the space, you could see everyone notice Frank, but almost no one approached him … a few people came up to touch Frank … Marz was there with Frank, and Linda had joined them too, exploring Frank erotically … Tomek showed up too. He had emailed earlier that he would be coming, and did Frank want him to play music? There were no plans for music, but it did turn out that he backed up the second part of Frank's performance on the house piano, which was great.

Kaye came too … she had written some very moving things about Frank during his stay in the hospital, and was overjoyed to see Frank again. She has come to performances for years … she had also donated money to help us get out of the hole when Linda and Mikee lost a month of income when Frank went into the hospital. Linda and Mikee were saying later that there was a whole level to the performance that was the five of us, and most likely for Kaye too, filled with the joy of just seeing Frank there, doing his thing again, after all that has happened … just standing there with big smiles on our faces, watching Frank.

Corey described later how it was interesting to watch people experiencing Frank … most did not come up to him, and many made sure that he didn't touch them as they walked by! There were others who you could see contemplating the Erotic Greeter, thinking about it, possibly considering going up to him, and then maybe reaching out to him briefly as they filed down into the performance space. Guillermo Gomez Pena touched Frank as he came in … Travis came back to play with Frank briefly … there were others who came up briefly … but for the most part, it was Marz and Linda.

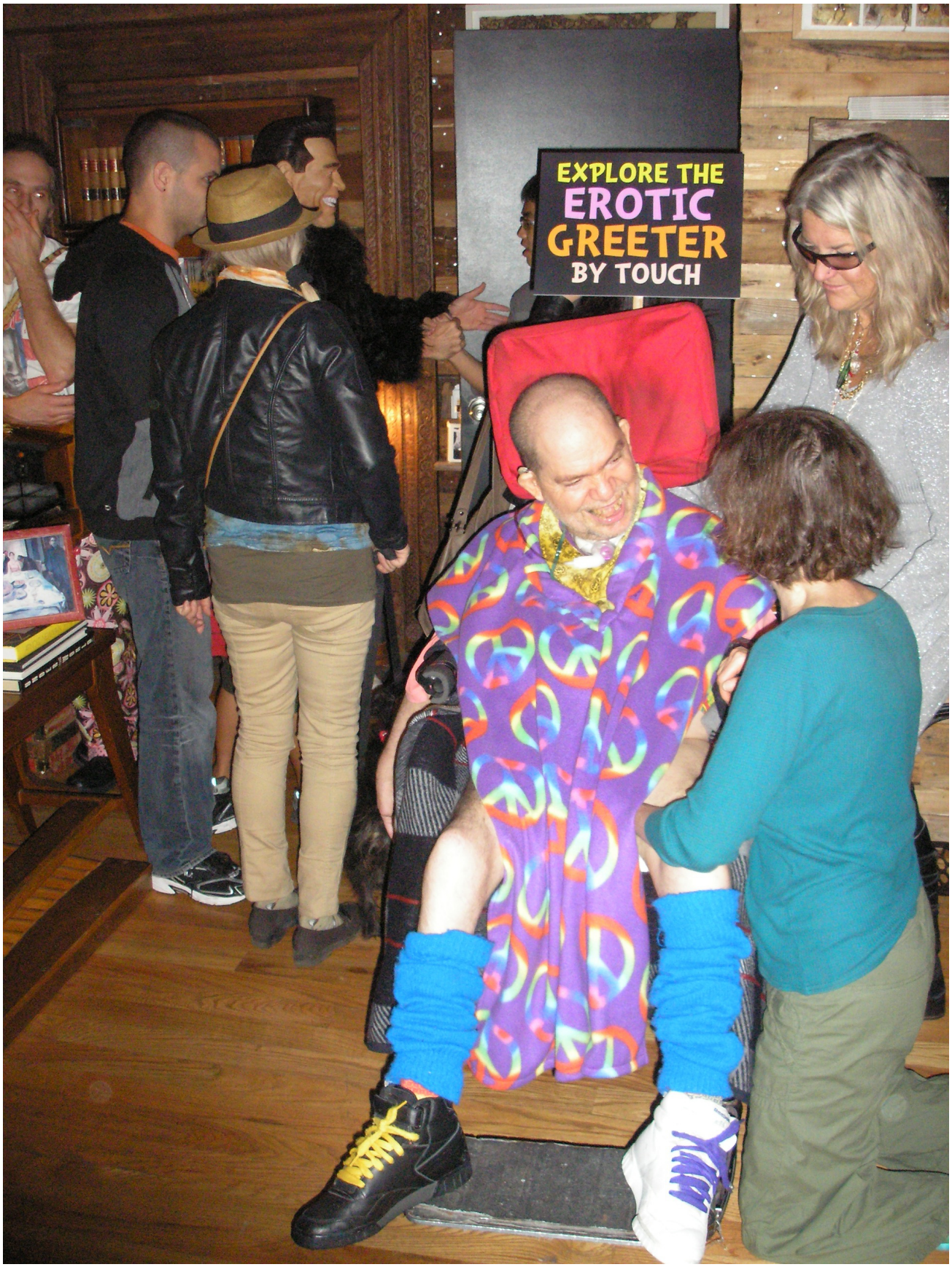
Alexi overheard a funny conversation! A woman with a guy standing right next to Alexi started talking about what Frank was doing … The woman said to the guy, "Look, that guy is fondling the Erotic Greeter! Or maybe the Erotic Greeter is fondling that guy … that's pretty wild!"

The guy said, "Well, we've had people fisting each other on stage … "

She said, "Yeah, you're right, I guess it's pretty tame … but he looks like he's having a good time … "

Once the audience had all filed downstairs into the main performance space, Frank was thinking that this might be it … he had done great! We relocated so Frank could have some more water, and soon Lula and Roberto came up to say that they were going to soon make an announcement directing people to come up and explore the Erotic Greeter, and that they would be doing their thing up there too … Frank pointed out that Roberto had oxygen too! Frank had his oxygen on for the night, a mask over his trach, and was outfitted with a gorgeous "cumber bun" to protect his PEG feeding tube around his stomach and a soft peace-sign fleece poncho both sewn by Erika for the occasion. Roberto had an oxygen mask attached to a plastic bag with the American flag inside it … he said he was trying to get his life breath from America, but of course it wasn't working!

The announcement was made downstairs by Galin Dog, and people started coming up, in twos and threes, sporadically … Frank had Linda guide people to him to explore him, but the girl in the burka also



Frank , Marz and Linda.

brought people up to Frank, which was great! Several people came up and sat on the bench next to him, or stood next to him and explored him for a little while … one woman said that she didn't know how to explore Frank, that she doesn't really ever explore people! But she did explore Frank for a little bit … Another woman said that she was shy, and Linda encouraged her to explore Frank "shyly"! Another woman was more active, and sat next to Frank for longer, exploring his stomach, and his legs … Linda invited the girl in the burka to explore Frank too, and she did briefly as well, playing with his legs and leg warmers.

Then Guillermo Gomez Pena came up and kneeled in front of Frank with his female partner in black face … he and Frank talked briefly and intensely. Afterward, we wrote it all down right away to try and recapture what they had said, because it was so amazing what Guillermo was saying about Frank, and what Frank meant to him. Frank said that it was all worth it if only for that meeting. We had heard about Guillermo for years, but he and Frank had never met or corresponded … but Frank had come upon his "Defense of Performance Art" online, finding that it had a line about Frank in it too.

After that, we got ready to go … the night was a major success! Frank had done great, was doing great … after some more water, and a bathroom stop, we packed up and headed out … we all walked first to the van, talking about the night, and about being hungry! Looking forward to those Zachary's pizzas! After Frank was loaded in, we headed back to the other car, and were soon riding home!

Subject: a role
Date: Mon, 4 Oct 2010
From: Frank Moore
To: Mary Estes

hey, Marz! Would you be a erotic plant in my first performance since the hospital?

Subject: Re: a role
From: Mary Estes
Date: Tue, 5 Oct 2010
To: Linda Mac

first of all, so happy to hear you are back in action! congratulations on getting your health back! Thank you for the wonderful invitation to perform with you. you have pushed me right up against my edge, i love the concept of the sign and the invitation to the audience to jump right in to the experience, i understand the need to have a plant, it gives people permission, the audience thinks "oh, that person is so free, i think i'll try it." "wow, look what they're doing, i'd like to do that too, but i'm afraid." as i'm writing this, i'm confronted with the idea that this is very much what i feel calling to me. BUT, it makes me anxious.

i like the idea of me coming in innocent and open, touching and rubbing with the intention of beckoning others to join in. of course i have my walls firmly in place around getting naked, i'm willing to go with the flow though.
So i want you to know just thinking about this is stretching me in a big way! love marz!

Subject: more on the performance Saturday
From: Frank Moore
Date: Mon, 11 Oct 2010
To: Mary Estes

hi, Marz! I will be wearing two layers of robes. Go under both to my bare skin to rub me erotically arousingly. I will also be wearing a cumber bun to protect my feeding tube. But you will be rubbing below that. I will also still have my trach in (they are taking it out after the performance). But I don't think that will be a problem.

your rubbing should be about twenty minutes. The rubbing is the magical focus of the piece... Small, intimate, explicit, practically unseen. In the seventies I had a big padded box into which before a performance i got into with someone to play nude with. The lid was closed before the audience came in. So they didn't know what was happening in the box. But the erotic focused fun inside the box totally affected the performance outside of the box.

In Freedom,
Frank Moore

From: Frank Moore
To: Liz Hough
Date: 10/22/10
(attendee of the Erotic Greeter performance)

Great, Liz! Hopefully we will start my monthly performance series at the TEMESCAL ART CENTER in Oakland next month. That is more of the core of what I do than what I do at POW POW POW. Each performance is three hours and I totally improvise on who comes. It can be much more erotic. Last Year's POW POW was getting there when my time ran out. I am thinking of you as a plant at the Temescal. To see what those performances are





like, see http://www.eroplay.com/Cave/eroticfriction/index.html. Actually this was at THE CENTER FOR SEX AND CULTURE in San Francisco. But it reached the depths, the playfulness, the erotic turn-on, and the tribal body/community I am after. And there is a video of the whole performance up there!

I will need you to play an uptight person who quickly is absorbed back into the erotic turn-on and play/dance/explore deeply explicitly with me. (if Travis also wants to be a plant, you two could be such a couple.) How do you feel about being nude and erotic in the performance? Looking forward to playing with you! Btw, here is our write-up of the POW POW POW performance (not included here, see page 222).

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Friday, December 17, 2010

BY FRANK MOORE, DECEMBER 19, 2010:

Ah, the last performance of the year and the first full out performance since May when I almost died. It is like riding a horse or a bike (I have done both) … You never forget how to do it, they say. But the large crowd tested that theory. Usually when it is stormy outside, we don't get many people. It is the same for over the holidays. But both didn't keep people away this time. So I was faced with a rug full of people eager to play. It was like sitting down to a complex instrument, trying to figure out how to play it. And drums and violins appeared in the audience to play with Kene-J and Mark (where was Tomek?). But there were too many possibilities within the crowd, so it took most of the time opening the packages so to speak, and we were just getting started playing when it was time to wrap it up (and it was a very satisfying powerful wrap up!). There was a lot that happened. But it was the tip of the iceberg. That is why it is a series! If I was driven by my own expectations, judgments, bits I have thought of years ago but time/space for which has not appeared yet, etc, I would



get in the way of the performance. My main job of the night was to guide things away from casual, social, judgments, and other blocks to getting deeper. It worked. We curved away from "democracy" where people vote on their judgments and desires, curved into the tribal body where serious fun could occur, which was why most people were there.

As our T-shirt says, I SURVIVED THE UNCOMFORTABLE ZONES OF FUN!

FROM DA BOYZ:

It was the first "Uncomfortable Zones of Fun" we had done in 7 months! The last performance was near the end of May, and then Frank went into the hospital about a week later. It was also forecast to be the rainiest day of the winter season so far. The three of us headed out as soon as we were ready, Erika in one car, and us in the other, carting all the performance stuff … the rain had held off for most of the loading of the cars, but now it was raining, but not too bad. Frank's weather karma was working!

When we got to the space, it was all parked up, but soon we had spots right in front. We loaded everything in very quickly in the rain, and then Corey ran over to Peet's to get Mikee a small latte, and the set up was in full swing. Alexi got the large heater going to get the space nice and toasty, and we ended up using that primarily for the performance. They seemed to have fixed it so it worked very well, and was much less noisy … what a wonderful space! It was really great to be back there again!

Almost right away, Mark (Phog Masheeen) was there, up from L.A. to do several performances in the bay area, and would be in the band for this performance. Mark helped us set things up. Even with the extra time, we were setting up right up to 8pm! And by that time, there were already a whole bunch of people arrived



Performance poster by LaBash.

and ready! Alexi counted 14 people at the beginning, and it grew to 22. Amazing! On the rainiest day of the year, and during the xmas season. Last December's performance had been very small. Plus, it had been gone for 7 months!

Like always, Frank started going around the room … how did people hear of the performance, what attracted them to it?

There was a young guy in front with dark curly hair, and a girl next to him, they came together … he said that he had been to a previous performance and really liked it, but the girl he came with did not feel the same way … he said that it freaked her out, and she just said it was "weird, weird!" But the girl he brought tonight had a totally different response to coming to the performance … when he told her about it, she was into the whole idea. Frank asked him what he does, and he talked about a spiritual practice that he is creating … he said it was a kind of tantric practice, but also



based on role playing games … he talked about people choosing to play a certain role, and just playing it … like he wanted to go with a group of 4 people to Albany Bulb to do an art piece where each person would be a different character … one person would predict the future, etc. … Frank asked him something along the lines of "Would it be for real?" And he said something like that it could be … We weren't sure if we ever got exactly what he meant, but it seemed to be about playing in reality, and being whatever you want to be … choosing to create a reality …

His friend had just gotten out of school in Sonoma, and was now working … Frank told a story about performing at Sonoma State in the '80s, when they brought the OBR there … how the response from the students was really enthusiastic … people taking off their clothes, climbing onstage, etc.! But afterward, a feminist group on campus, who had not actually attended the performance, got very uptight about what had happened, and lobbied to create censoring rules for future performances on campus! Frank was proud of that! People liked the story …

Frank also talked with a couple, who were among the first to arrive. They had seen the flyer on San Pablo, and were attracted by the look of it, the description, and the guy said there were great reviews on the flyer! The idea of "uncomfortable" fun was attractive to them.

Frank asked her how uncomfortable she was willing to be. She said well she was willing to be pretty uncomfortable … she noticed the big backdrop with all the nude bodies, and didn't know if it was going to go that far, but … Frank said it usually does go that far. Her partner said he did urban farming … Frank told them that Mark (Phog Masheeen) had brought them seeds that his wife saves from their home garden, and he said he had seeds out in his car that he could give them.

At some point, Kene-J came in … Frank said, "Get to work, son!" Kene-J started playing with Mark …

The first person Frank actually talked with was a guy who had just met Mark next door at Lanesplitter pizza. Frank turned to him first, and said, "George Clooney! What brought you here?" He looked a lot like George Clooney! Mark was carrying his trumpet, and had told the guy about the performance, and he seemed attracted by the idea of improvisation … he ended up playing the drums for most of the night.

Next to him was a group of 4 friends, 2 guys and 2 gals … Frank asked one of the guys how he ended up coming to the performance. He said he had seen the flyers around for a long time, and then didn't see them for a while, and then saw the latest flyer up on Shattuck and Prince Streets, and decided to come! Frank asked him what he does, and he talked about dancing (ecstatic, contact improv) … Frank asked him without clothes. He laughed to himself … well there was one time … ! He also liked to sing … Frank asked him what kind of singing. He said karaoke, and then sang, "It's just more fun to sing things … !" Frank said, "Go on … " He started singing about the weather, improvising … Frank sang along. Frank suggested that he sing with-

out words, and they did a short duet, vocalizing … Frank turned to Miriam, who was also there from the beginning … "How did I do?" Miriam was Frank's swallow therapist, who worked with Frank for months after the hospital stay to get him back to a "normal way of eating", but then corrected it, saying, well, "Frank's way". She said he did great! Frank said that singing, he still felt the trach … Dr. Kerbavaz had said that there was scar tissue there from where the tracheotomy had been, which Frank was feeling. Miriam called it a "phantom trach." She said he could do vocal exercises …

There was also a guy in the audience who had come from an internet listing … he was an older man, perhaps from the middle east … he had been attracted by the description … had never seen anything like it. Zorana was also there … the Bosnian journalist that Corey had met at BNG, shopping for her neighbor … she would be translating the Russian article about Frank. Frank asked her about the article, was it good? She said it was very good, very complimentary, and she also talked about how they were impressed that Frank, a disabled man, could do what he does … that in Russia and Eastern Europe, the economy is so poor, and the way things are set up, "handicapped" people do not have any opportunities, live in poverty … Frank also asked her what she thought of the photos in the article. She had basically told Corey before that they had gotten her curious! She told Frank that the photos were what had brought her. Frank asked her too how uncomfortable she was willing to be, and she said something like that it was all new to her, she wasn't sure … maybe she would watch first … Frank said, "the quicker, the easier", which she did seem to get. Later, when Frank returned to talk to her, she actually said she had to go … she had to pick someone up at 10 … Frank said to come back, and she said she would. And, Frank said, next time, without anything to do afterward.



Performance artist, Phillip Huang.

Ken Cheetham was there too, the guy who maintains the Bay Area Progressive Directory … Frank asked him to define underground, and then progressive … he said trying to maintain a more egalitarian society.

And Phillip Huang, a performance artist, was there too … Frank said, "About time!" He agreed! A little later, Frank had him do a piece, and he did something from his latest show, which he said was an exclusive for Frank, because it had not been performed in public before. It was a sketch between what seemed to be a disabled girl making balloon animals and an uptight woman passer-by. It was intense … the disabled girl has the woman wear a funny balloon hat that she makes for her, and dance silly … Frank played with Phillip as he danced around as the uptight woman …

and then, after she has gotten the woman to dance sillier and sillier, the girl says, "Who is the freak now, bitch?" The woman is crushed, takes off the balloon hat …

Frank came back to the group of 4 … he talked to one of the girls … why did she come? She said she had not actually seen the flyer herself, but was attracted to some of the words that she had heard from it … "Like what?" Frank asked. "Fun" … she said … "Uncomfortable?" Frank asked. No, she said, that wasn't one of them.

The other girl in the group had not seen the flyer either, but had come along because it sounded fun. She is a singer too, and in a band called Omnicircus, which Frank later talked to her about booking for the Shaman's Den. She said she also worked with teenagers in after school programs, and generally fought the good fight against fear in the world (something like this). She described Omnicircus as robotic opera, and Frank asked if she would sing. Sure! She went right into a bluesy funky jazzy song, and the band played with her, and Frank sang with her. Afterward, Frank asked Miriam again how he did. Both she and the girl from Omnicircus said he did great. It was a fun song.

Frank then turned to another group of 4 that had come in more recently. It was quickly clear that they were a couple, guy and girl, and two guy friends. Frank asked them what brought them to the performance. The girl said that they were looking for something to do that night that was free, and this came up! They all pointed to one guy, who they all indicated was the one who really wanted to come to this, was the one who was interested in getting uncomfortable. When Frank asked the girl how uncomfortable she was willing to be, she pointed to the friend … "He's the one, ask him!"

Frank of course kept on with her … he asked her if the friend could dress her in only the costumes and jewelry. When she established that this meant taking her clothes off, she again pointed to the friend, no but he will do it! She mentioned her comfort zone. Frank suggested that she could dress the friend in only the costumes, but then she would have to let him do the same. They weren't going for it. Frank pointed out that since the friend was interested in "uncomfortable", it really was more uncomfortable for him to dress the girl in the costumes, than to be dressed himself, which they all agreed with … At some point, the friend asked for a vote from the crowd as to what they should do, and Frank said, "This is not a democracy!"

It was already established that the girl was not going to get dressed in costumes, but this is when the gal from the first group of 4 said that she objected to a girl being the first one to take off her clothes. This was the girl who said that "uncomfortable" was not one of the words she had liked.

In response, Frank asked Unrulee to take off his clothes. He took them right off and sat naked on the floor. So there, the first person undressed was not a woman! Back to the uncomfortable group … the girl was willing to dress the guy up in the costumes, and they came up very uncomfortably and he quickly undressed himself, and she quickly covered him up with costumes! But Frank said he wanted her to undress him, and then put the costumes on him. He gave a short protest, "I thought we were doing it, but guess it wasn't good enough!" But he reluctantly put all his clothes back on, and meanwhile Frank turned to something else … perhaps this is when he asked Miriam to talk about their relationship.



Musicians Tha Archivez (left) and Phog Masheeen.

Miriam talked about being assigned to Frank through home health to do swallow therapy, and help Frank get to the point where he could get the trach out. She described coming to the house, meeting Linda and Mikee and Frank, the art on the walls, and how much fun she had talking with them. They would do the swallowing tests, but then most of it was just talking about movies, life … She said that knowing she would be coming to be with Frank made it worth getting out of bed in the morning! She then asked Frank how he would describe their relationship. He said "fun" and "sexy", which she liked a lot!

Back to the uncomfortable pair … were they ready to go again? The guy was surprised that Frank came back to him, said something like he had hoped maybe Frank forgot about him. Oh no, Frank was just stalling!

So they came up again to the costume area, and very uncomfortably, the girl undressed the guy, and then he danced around nervously, obviously trying to hide his cock, and trying to get her to put something on down there! But she wasn't doing it quick enough, was draping necklaces around his neck! It was very uncomfortable! Once she had some costumes on him, Frank asked him how he felt. He said something along the lines of feeling uncomfortable, but expanding through that feeling … Frank asked, "into comfortable?" He said yes … Frank said now, and again later, that "comfort zone is fragile", that real comfort is in willing to be uncomfortable.

He went right from the uncomfortable pair to the first group of 4, and asked them if they would put on only the costumes, and they were all willing without any real hesitation. They all got up and stripped and went over to the costumes and jewelry,

putting stuff on, having fun with it. Frank asked them if they would do a dance with him. Sure! As the band played on, they improvised a dance with Frank, who had his clothes taken off too. It was a fun dance. But one of the girls didn't join the dance … as she was heading off with her friends, she noticed the video camera, and went up to Corey to ask him if he was filming this. Yes. "Is it going to be shown anywhere?" Yes, Corey said, on Frank's show on the internet and on Berkeley Public Access. "Is there any way you can just not film me?" Corey said, "I don't think so … " So she sat it out … but when her friends came over to dance with her and tried to pull her into the dance, and she danced with them from where she was, Corey filmed that!

It might have been around this point, after the dance, that Frank asked Kene-J to come up and do 3 of his rap songs, which is always really fun. Linda was saying later that it felt like Kene-J risked a lot coming to the performances and doing his songs in that context, that you know it had to be "uncomfortable" for him, but he trusted Frank, and this had a real effect on people … judgment transformed into enjoying, bopping to the music, having fun, enjoying Kene-J.

At some point, Frank returned to the young couple in front, and asked them if they would put on only the costumes, and they said sure … they took their clothes right off and put on the costumes, and then sat back down again in front … Frank asked them to talk about how the performance felt so far, and he said that he enjoyed it, and talked about how last time he came, he felt that the performance, like in Frank's warning sign, had effects that happened afterward, for days and weeks … he felt like it was going to be that way again. She said she really liked it, liked people getting undressed, putting on the costumes … Frank said that she reminded him of Kat from Kat & Reuben, Plate & Dr. Rectangle … Linda talked about how they met them in North Carolina, and what they were like, and what their LUVeR show was like … how creative they were …

One of the first group of four, a big guy with a beard, raised his hand to say a few things he had been thinking about. He referred to people's discomfort with undressing, nudity, etc., and said that our bodies are just matter, physical, just "meat" … we are not our bodies, we are soul. It's not who we are. It doesn't mean anything to be nude, it's just playing with bodies, and that it was definitely a different context for being naked than for instance, Harbin Hot Springs … that here, there was not an accepted rationale for the nudity, so it seemed to be more challenging for people, more direct, more "uncomfortable". Frank said it was connected, the same (body and soul) … and that our bodies are for playing. After the guy finished what he was saying, Frank told the story of performing at Harbin, where the guy who booked him tried to censor what Frank would do … whereas a bunch of the people who saw Frank's piece and heard that he was not able to do what he originally planned on doing, wanted him to do it anyway! So Frank ended up doing a second piece afterward for them!

The guy went on to say at some point that to focus on the differences in our bodies, color, sex, etc., is off the track, that it gets in the way of healing the bigger world issues … Frank said it was the same, it is nonlinear …

Now Frank continued going around the room and asking people what they thought of the performance thus far … there had been a kind of exodus during Kene-J's set, so the group had gotten smaller …

Frank asked Unrulee to talk about his experience of the performance … Unrulee

said that he had taken off his clothes, which felt liberating, but then after sitting there for a while, he felt alone, and didn't have the same experience that he usually has, and has come to expect from a Frank Moore performance … It felt like he had come in with a lot of expectations, and wasn't really just melting into the experience, following, enjoying … he had wanted something to happen a certain way, and when it didn't, he seemed to pass judgment … Frank said, "Wait until you leave the performance." It felt like Frank just saying that immediately changed Unrulee's experience!

Miriam said that it was about what she had expected, and that it was like being at Frank's house, with all of the colorful art on the walls, sitting and talking with Frank, and never knowing what was going to happen next, who might stop by, etc.!

The girl who came with the urban farmer said that the performance actually felt very serious to her, as opposed to "fun" … she described herself as a "sponge" for other people's emotions, and said that she had really taken in how uncomfortable some people were during the performance, and that this had become a lot of her experience … she said she felt that when she was able to shake off that feeling that she had picked up from others, she would better be able to experience what had happened.

Frank came to a girl who had sat through the whole performance, and Frank had never had a chance to talk with her until now … she said that the performance had made her uncomfortable … she was uncomfortable the whole time. Frank asked how. She explained that it was not being used to seeing people nude in public. Frank said how not? She said, "Well, I am from Ohio!" Frank said that he was too!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Jasper commented 5/10/12:
I'm glad you are ok Frank , without you this will be impossible The people here are very comfortable , nice and open minded , I like a lot.

Miketrachel messaged 5/30/12:
hi frank, how are u doing?

Frank's reply 5/30/12:
I am doing great! That video is from two years ago after I almost died in the hospital.

He was born in Columbus, and lived in Dayton. She said she was from a small town near Dayton … Frank asked her why she moved out here. She said to get out of Ohio! She wanted to move to another country, and California was the closest to that, being from Ohio, without actually leaving the country. Frank said something like people come from Ohio for things like this! He also said that a lot of his cast have been from Ohio over the years. Maggie was her name, and she went on to say that she does art, and she tries to bring people together, she was really impressed by the way Frank just did it, with so much confidence, seeing his vision through to reality, and that it really inspired her.

Frank asked her if she would come up and read one of his poems. "I Came To Play" . She said yes. She came up and sat next to Frank and read the most powerful reading of the poem that we think we have ever heard, and was visibly moved by reading it. She looked like she was going to cry. You could hear murmurs in the audience … Linda said later that it felt like the poem was bringing the experience of the performance to a deeper place, making it more concrete and giving it a name … Maggie was very warm toward Frank, and it was clear that the poem had really moved her. Frank said, "The End." But he asked Maggie if she would want to get together with him, and she said yes, and Linda exchanged cards …

Frank turned to the young couple in front, and told them they did great jobs as plants! And would they come back next time to do it? They acted mystified … but

said yes … Frank said that it's great the way they are acting like they're not plants! They laughed!! Then Frank turned to the first group of 4 that had danced with him, and said the same, thanking them for being such great plants! And would they come back too to be plants again? They would see!

Afterward, Mark Phog Masheeen came up to Frank, and Frank asked him to talk about his experience … he said that the big teaching lesson he was going to take back with him was how the way that Frank asked questions opened everything up. People don't want to be told to do things, but by asking the questions, it allowed people to come into the experience themselves …

People hung around for a while talking, and talking with Frank … we were really amazed by the performance! We did it! Like always, we talked about everything as we broke down the set, amazed at all that had happened in the night … and we had sold out of Frank's poetry chapbook, *Chapped Lap*!



It felt so good to be back, to see Frank up there, doing so great after the whole hospital ordeal. Frank was back in the saddle, was amazing. Always had the perfect thing to say, conducting the performance into another amazing transformative experience for everyone … It was a really really good feeling to be back there together.

BY ERIKA:

This was the first performance in six months since Frank had been in the hospital. There was a 100 percent chance of rain but the rain cleared when we were loading all the stuff in and out. We arrived early since we had not set up for a while and Mark from Phog Masheeen was there and helped us set up. Frank, Linda and Mikee arrived and we did the final set up and then streams and streams of people started coming in. They would come in and stand over by the door so Linda and Frank told them to come in and sit down on the mats. Frank said that he should get sick more often because there were so many people coming to the performance.

Frank started going around asking people how they had heard about the performance. Most people said that they saw flyers. Some people just saw the flyers today and came and others had been seeing the flyers for a long time. Frank asked people what they were attracted to in the flyers and one guy said because there were good reviews about Frank on the flyer. Others said they were attracted to the naked people, and the words on the flyer like fun, shaman, and uncomfortable. One woman said that she was ok with being uncomfortable and Frank asked her how uncomfortable and she said, well I saw naked people

on the flyer and I'm not sure it's going to go that far. Frank said that we usually do go that far.

There was a guy who had come to a performance before with his roommate and they had left because she really freaked out and thought that it was weird, but when he told his friend that he had brought with him tonight about it she was very interested. He had been studying the Cabala, Tarot and Tantra and was coming up with a role playing game that was about life and following life. Later in the performance Frank asked him if the performance could be part of his game or role play and he said yes. He said that he read the poster on the wall behind Frank, warning people that they might experience the effects of the performance weeks and weeks after the performance. He said that he felt that that was true, that had been his experience from the last time that he came to a performance. The friend that he brought with him had graduated from Sonoma State and Frank and Linda told a story about when Frank's Outrageous Beauty Revue had performed there. They did short sexy acts. One was to a song by Devo. A guy in a wheelchair would come out with his nurse. Then his nurse strips her nurse's uniform off and reveals a black leather S & M outfit and starts whipping him and tearing him apart, there were body parts flying, blood, and she peed on stage and poured it on him and did an enema and smeared that on him too. It was two hours of acts like that and the audience went wild, taking their clothes off and really enjoying it. Then after the fact a feminist group on campus, who had not attended the performance, heard about it and they were very upset. Out of Frank's performance a list was made of things that performers could not do at Sonoma State.

There was a group of four friends who had all seen flyers for the performance individually. They were singers and dancers and one woman worked with kids. Frank asked a couple of them to sing and they did. The guy started singing with words and Frank told him to sing without words. Frank said, "Much better." Later Frank asked the four of them if they would dance nude with him and they said yes. One of the women got undressed but once she saw Corey with the camera and wanted to know what was going to be done with the video, she sat down and didn't dance. The three other nude dancers danced and played around Frank, touching him and then making sounds and singing. It was beautiful to see Frank with only a fluffy red boa on, which he looked great in of course, with some nude people dancing around him. The two guys were dancing around Frank and touching him on the arms. The nude dancers would go over to the woman who had decided not to dance and interact with her, so in the end she was in the camera quite a lot.

There was another group of people who came in together. They just heard about the performance the day of and were looking for something free to go to. Frank was asking them if they would like to be uncomfortable and they said no but that their friend would. Frank asked the woman to dress the guy in the costumes and jewelry that we had and nothing else and then the man would dress up the woman in the costumes with nothing else. The guy hesitated and was nervous and uncomfortable. He wanted to take a vote to see if that is what everyone wanted him to do and Frank said that this is not a democracy. He tried to ask everyone again after Frank said that. He said that he didn't know what to do. Frank asked Unrulee to get undressed and he did. The guy finally came up and he

undressed himself jumping around nervously. Frank said to get dressed and start again, that his friend would be undressing him and dressing him in costumes. She undressed him and put on some costumes and jewelry and he was jumping around making a spectacle of himself. Everyone was cheering him on and Frank said not to feed his ego. Once the guy was all in costume and jewelry Frank asked him if he was uncomfortable. He said that he was at first but he wasn't so much anymore. Frank said that real comfort is expanding what is comfortable, being willing to be uncomfortable in order to expand what is comfortable. The guy thought about it for a minute and he said yes and his flouncing around seemed to settle a bit. Frank said that he could go sit down again.

Frank's speech therapist Miriam came to the performance. At one point Frank asked her to tell everyone about their relationship. She said that she was a visiting speech therapist who visited with Frank, Linda and Mikee at home after Frank had gotten out of the hospital. She said that she loved being with them, looking at the art on the walls, and never knowing who would stop by when she was there or what would happen. She told Frank once that he was the reason she got out of bed in the morning, that he was the best, most fun patient that she had. She would come to the house and watch Frank as he swallowed and taught him things so that he could eat like Frank again and not use the feeding tube. At the end of the performance she said that the performance felt just like coming over to Frank, Linda and Mikee's house. There was art on the walls to look at and you never knew what was going to happen next.

Frank had this guy named Phillip, who is a performance artist, come up and do a short piece. It was an intense piece in which he played two characters. The first one was disabled and asks the other character if they like balloon animals. The other character says yes and so the disabled person blows up a balloon animal that doesn't look like an animal and tells the person to put it on their head. They hesitate and then put the balloon on their head. Then the disabled person says now put your hips into it. Frank stuck out his hand at this point and starts rubbing at Phillip's butt causing the character with the balloon animal on its head to move the hips more. The disabled person then said, "Now who's the freak, bitch?"

A woman who shops at BNG where Corey works came to the performance. She is working on translating an article about Frank that had just recently been in a Russian magazine. She said she was still going to do the translation. She said that it was a good article, that people with disabilities were blown away by what Frank was doing with his life. She said that many people in Russia who were disabled did not have such opportunities because of the state of the country and for financial reasons. Frank asked her what she thought of the photos in the magazine article and she said that the photos were what made her want to come to the performance. There were full page spreads of photos from the performances in the magazine. Later it turned out that she needed to leave the performance early because she had to pick someone up. Frank told her to come back to another one and to not schedule something afterwards so she could stay the whole time.

There was a woman from Ohio who said that she was uncomfortable the whole performance. Frank asked her why she was uncomfortable and she said she was not used to seeing naked people in public. Frank asked her how so and she said that she was from Ohio. Frank said that he was



born in Ohio and that there had been people in his cast from Ohio, so there were people from Ohio who liked to get naked, but they moved away from Ohio. Frank asked her why she left Ohio and she said that she wanted to go to a different country and California was the closest she could get to that was still in this country. Frank said, "California, where people get naked."

One of the guys who had danced around Frank naked in the group said that it was about context. He said that people are comfortable being nude in front of each other in public places like at Harbin hot springs; and other times, like in a public performance such as this, people are not comfortable. He said that bodies are just flesh. We are really spirits. Frank said that they are connected and that it is fun to play in the body. Frank had a Harbin hot springs story too. There was a guy there who was putting on a performance festival and he wanted Frank to be a part of it, so he showed another guy at Harbin a video of one of Frank's performances which was Frank nude and erotically dancing as Linda read one of his poems. Then a woman in the audience, feeling turned on by it, took her clothes off and started dancing too. So the people at Harbin saw that and wanted to censor what Frank could do. Ordinarily Frank would have not gone to do the performance because they were limiting what he could do, but this time he decided to play with it and included poems he had written about censorship, addressing what Harbin was doing. Afterwards the guy who had invited them said that Frank always challenges him. He was red faced and Frank was never invited back to Harbin again.

At the end of the performance Unrulee said that he felt alone. He said that he never felt alone at one of Frank's performances before. He said that he was happy to get naked but tonight he had not gotten to play, explore with anyone. He had pictures. Frank said to wait until he left the performance. Another woman said that the night had felt less like fun and more serious. She said that she was like a sponge and had felt other people getting uncomfortable and that once she shook that off she would be able to feel more clearly how the night had been.

Frank asked Kene-J to come up and sing three songs. Some people started putting costumes on and dancing around getting into his music. Throughout the performance the band played in the background made up of Kene-J, Mark from Phog Masheeen and various others who would get up throughout to play an instrument. Some people brought their own instruments. We were all blown away. After all we had been through with Frank in the hospital, there he was, conducting a performance, not missing a beat. Many people came to play and Frank had much to work with. It was a great night!

At the end of the performance the woman from Ohio said she was blown away by Frank's self-confidence, by the way that he created his art with everyone who was here and how he brought people together. Frank asked her if she would read his poem, "I Came to Play." She went up and sat next to Frank and read it powerfully and beautifully. At times it seemed like she was going to cry as it touched deep chords within her. After the performance Frank asked her if she would like to get together and she said yes. The reading of "I Came to Play" summed up the night and seemed to touch deep chords of the many people who were there.

From: Miriam Miller
To: Frank Moore
Sent: Monday, December 27, 2010
Subject: Re: on xmas...

HI Frank,

We don't need it but thanks for the offer! I enjoyed that movie more than I thought I would.

I hope you had a good Christmas. I survived mine, not my favorite holiday by any stretch. I still get bitter that being a Jew I have to do anything on Christmas but we can get into that rant later.
First my thoughts on the show, and I am still thinking about it. One of the things I thought about the most and afterward was the notion of uncomfortable. I found it interesting that nudity is one of the main things you use to get people uncomfortable, why do you think that is? While other people's nudity does not make me uncomfortable I know that I would not have been willing to get naked so obviously I have some major level of uncomfortableness with it. I would also love to see a show where people get just as uncomfortable without taking off their clothes. I would have liked to hear more from all the people there, it was very interesting to me why they came and how they were feeling. I loved the reading of the poem, to me that was the perfect example of someone feeling uncomfortable with what was happening around her but participating and getting really into it. Her reading was awesome. What made me most uncomfortable of all was that I would be asked to do something I didn't want to do, and that it wouldn't be ok if I didn't want to do it. I have generally avoided group participation activities for that reason, and in a larger sense have always felt like an outsider in this country for that reason. I don't stand for the national anthem because this is not the land of the free, and



Miriam (with hat).

it should be my right not to, but that somehow makes me unpatriotic. But I realized at that show that I trust you, and even more that I am ok with myself so I did feel that uncomfortableness go away and I had a lot of fun. The reason I came was to see you perform. I would say that 90% of the people I work with don't get better, and in fact most get worse. It is really emotionally taxing to spend that much time with a group of people who know that they can no longer do the things they love and who are so sad. The opportunity to see someone who I met when he was recovering from some major medical catastrophes and came to care about back up on stage doing something he loves was the most fun for me. I also think that in a lot of ways doing therapy with you was a zone of uncomfortable fun. I struggle with the profession of swallowing for many many reasons. Here was this guy who if I listened to the textbooks, and to other colleagues, and to lawsuit happy America I would have believed shouldn't be eating. But I have always believed in quality of life and not giving into fear, and as I got to know you and be more comfortable with all of you it became really fun to challenge the naysayers and watch you eating. It was also fun to let go of my worries. You were also my first home trach, I have always worked with a team of nurses and respiratory therapists who are helping me monitor things. But I tell you, Linda and Mikee were the best team I could have asked for. Please add me to the e-salon email list! And I am glad I have become family. I hope things are going well, I will discuss movies in the next email.

Love Miriam

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, January 22, 2011

BY FRANK MOORE, SUNDAY, JANUARY 23, 2011:

Well, the first performance of the year was the kind that would spoil me if I expected every performance or most performances to reach the depths of this one! Everything went there! In my performances there is an invisible hidden secret state of erotic friction of arousing human intimacy rubbing between bodies without limits or glamour. Because it is invisible, you cannot see it, only feel it. For example, we didn't enter that state at the performance at the Center for Sex and Culture in San Francisco last summer, even though that was very erotic, visual, communal, tribal, etc. In fact, we last entered that state last February at Temescal.



Performance poster by LaBash.

The first couple to arrive actually set the tone, anchored/rooted the performance. The guy, Bobby, did that just by being there. Vicki turned out to be an actor. Her reading/acting out my poems throughout opened the door into the holy madness. Everything worked! It was possible to do a lot of the rituals (GESTURES, ROCKING, DRESSING, PROJECTING SLIDES ON NUDE DANCERS, etc.) that have either set upon the shelf or haven't reached the depths of arousing unknowns for a while. And new rituals were introduced (UNDRESS THE CAMERAMAN, THE SIAMESE WAIST BANDS, TAKING/READING NOTES, etc). There was just the right amount of resistance so that important issues could be explored, and to reveal that zones of comfort are silly and really prisons. (I am imagining the shit about being a homophobe a straight guy would get if he gave the reasons for not wanting to undress the cameraman that the Lesbian gave!) But Amy and her friend stepped up and by being actively lustfully abandoned willing to play and trust, broke everything open for everybody. And they did it as just fun, no big deal. I liked exploring his butt! Everything started floating into that juicy secret space as Amy started rocking on my lap, prickly freedom going all the way into both fusion and infusion of arousing magical pleasure erotic friction of comfort. Tomek's surreal music created waves connecting the holy dancers together as they (us) webbed and flowed into different combinations and forms and roles without limits or judgments. Amy and her friend (he obviously hadn't done anything like this before!) made it possible by

simply trusting … Trusting so deeply, they could reshape the dance without avoiding anything. A whole band appeared at this point to join Tomek (they would disappear when the dance was over!)! Things got hot and surreal, while staying simple and human. Intimacy, closeness among everybody who stayed welded us into a cozy tribal body. Our skin (the organ of connection) webbed all of us together as the rubbing went all the way deeper into calm pleasure, as Vicki threw herself on the floor and rocked and belted out the words of the poem. I wish I could take credit for creating such a dramatic, erotic turn-on of an event. But I just followed the possibilities that the willingness people brought to the space created.

BY DA BOYZ:

We arrived to Temescal a little earlier than usual, which turned out to be a good thing because there was a snag with the lights! After the performance, Herb, who does a lot of stuff at Temescal also, helped Mikee figure it out. So we did a last minute lighting adjustment, and Frank got going. He had to tell some of the early arrivals to hold onto their stories … "Save it for the performance!" He told Vicki, an actress who was the first to arrive with her German husband, that he sometimes is not even visible when performances start. He is hidden!

There were two new wall hangings for this performance: banner versions of Frank's recent computer paintings, "Falling In Love" and "Let's Twist Again". They looked beautiful!

Right at 8, more people came in and Frank started talking with Vicki … he said, "As you were saying … " She had seen a flyer for the performance up somewhere on Shattuck in Berkeley and went to the music & arts section of the Berkeley Public library, and had the librarian there google it! She said it was in her neighborhood and easy to get to … She said she is an actress, and has always wanted to be on stage, with an audience … never wanted fame, but to be on stage, with that audience reaction. Frank said that she had told him, before things started, that they spend half the year in France, and that he had just read the biography of Jean Genet.

Then Frank turned to a guy next to her, wearing a green Marvin the Martian Looney Tunes shirt. He said he loved the big backdrop, that it reminded him of Zap Comics. He had also seen the flyer on a pole, near the Ashby BART, and had taken a picture of it. He had remembered seeing Frank on TV maybe 10 years ago … Frank asked him to describe what he had seen … He said he didn't remember a lot from that time period, because he was practicing illegal forms of "meditation". But he did not watch a lot of TV, and was picky about what he watched, and this really stood out … you went from one channel, "Fantasy Island" , to Frank's show: "Fantasy". He said it was a bunch of people in a room, he remembered Frank was there, and he thought Linda too … he said, "How should I put this?" … it was very relaxed, and people were all naked, together in a very relaxed way. Frank asked, "A room like this?" He said perhaps … but it didn't seem that the room was what was important about it … Frank asked him what was important … ? He said it was the feeling of everyone there, very relaxed. Frank asked him about himself too at some point … he is studying psychology, and works at Options, a recovery center. If he gets a degree, he said he could get paid for what he already does.

Next Frank turned to a pair of women in the center of the room. He asked one first what had brought her to the performance. She said her girlfriend had told her about it, had seen the flyer, and said that it would be

good for her to see "Live Art". They were attracted by the part of the flyer that said, "Bring your sense of humor" … Frank asked her how uncomfortable she was willing to be. She said it depends on to what degree. Frank asked what degree was she willing. She said she was willing to be uncomfortable as long as it was positive. Frank asked her if being uncomfortable is negative. She said, no, not necessarily … Frank then asked her if she would undress the camera guy (Corey). She said, right away, "No."

"Why?" Frank asked.

"Because I'm gay," she replied.

"What does your sexual preference have to do with it?" Frank asked.

"Well, it's more that I am in a committed relationship, and don't feel the need to do anything like that with another person … "

Frank asked her, "Is he gay?"

She said, "I don't know … "

Vicki chimed in, "Only the cameraman knows … " And Frank said, "Not necessarily!" Everyone was laughing!

Frank turned to the girlfriend, and asked her if she was willing to be uncomfortable. She said, "No." Frank asked, "So why did you come to the Uncomfortable Zones of Fun?" She said she really didn't know … Later in the performance, he came back to her, and asked if she was "comfortable"? She said yes, but her back hurt from sitting on the floor … Frank suggested she could lie down, but she said she was ok … The two of them left later when things started getting juicier!

So now Frank talked to another pair of women who had come in, one with glasses, and her friend. Frank asked the first one what had attracted her to the performance. She said her friend had told her about it … "What lies did she tell you?!" Frank asked. She said, "Well, that I wouldn't have to speak!" It turned out that she hadn't actually seen the flyer, or heard what it said … Frank had Vicki read it aloud. Her friend said that she had basically told her that it would be "weird". Frank asked the friend why she had wanted to come. She said that really it was because she had a school project where she needed to write a page describing a performance. She had seen a flyer for this, and had thought that this would be a challenge to write about.

Frank talked to several others who had come in … one was a dental hygienist from West Virginia, who just moved here … she had come with two others, an unemployed soccer player who liked to read, and a waitress/bartender who was studying to be a massage therapist. They had all been together at the Albany Bulb, drinking wine and watching the sunset, and had wondered what they would do that night. They looked online, and found this! It had sounded interesting and it was free … They were all willing to be uncomfortable …

We think at this point Frank returned to the girl who was writing the page for school … he asked her if she would undress the camera guy. She said, "No." Frank again asked why. She said that it was because her first choice for coming to the performance with her that night was her husband, and while she did not personally feel uncomfortable with doing that, she knew that he would feel uncomfortable hearing about it, because she would tell him about it, and she didn't want to do that. Then she added, "Also, the camera man looks like my husband." There was a roar of laughter! Frank asked, "Is that good or bad?" More laughter! She said, "Well I married him … "

Then Frank turned to the Marvin the Martian guy, and asked him if he would undress Corey, but in the midst of what we think was a "yes", the waitress in back piped up, "I'll undress him just to get rid of that shirt!" So Frank said, "Be my guest … "

She introduced herself to Corey as Amy, and took off his shirt and shorts … she asked about the socks. Frank asked if



Corey's feet were clean. He said he didn't know! They left the socks on!

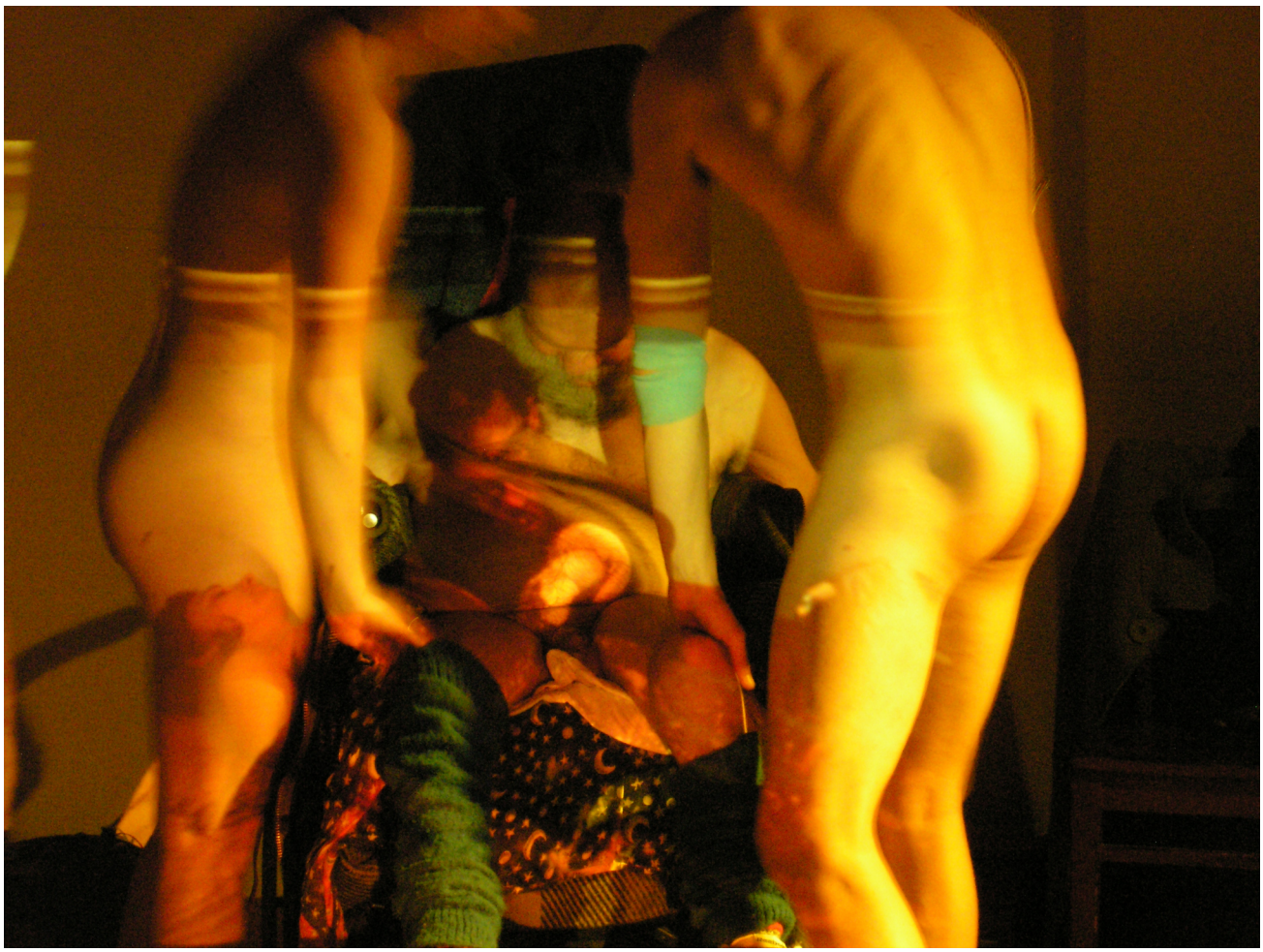
So now Corey was nude behind the camera, and Frank had noticed that the one woman was taking notes for her school project … he asked her to read them. The notes took everyone back through the events thus far, through the first girl who would not undress Corey because "she was gay" … everyone was laughing, even her! It showed up how absurd it was! Very fun to hear it recounted this way. In the text, she had written that Frank was "goading" the audience to undress the camera guy! Frank asked Corey how it felt for him to be "goading" the audience to undress him! And then he said, "I could not come up with this … or did I??" "Maybe you are a plant?" he asked the note-taker. She said, "Maybe … "

We think now Frank turned to a girl with dreads … she was an acupressure student, and had also seen the flyer on a pole and taken a picture of it … she had been attracted by the idea of being uncomfortable, how it can be a good thing … she had been a sociology student and had been fascinated by taboos. She talked about how there are very simple things that can be taboo, like standing outside in a public space and doing nothing for 10 minutes. Many people only think of the extremes when they think of "taboo", but it was interesting to her the many simpler things that become taboo. She asked Frank what he thought was the most taboo thing in our culture. Frank said that it depends … For

example, he told the story of a performance at Passion Flower, an adult store that hosted several of Frank's performances … Linda described how they did "Gestures", and Frank said that when it came to the gesture of rubbing feet, foot to foot, the guys freaked out. That was more taboo than anything else. The sociologist asked, "So it's the context then?" Frank said yes … She asked if he could describe what is behind what he does. In response, Frank asked if Vicki would read his poem, "I Came To Play". Then he turned to Amy the waitress, and the soccer player, and asked if they would come up and dress only in the costumes and jewelry that were laid out. They said yes, and came up … Frank wanted to be sure that they understood the "only" part. They got it, and they were willing!

So while Vicki did a very enthusiastic and dramatic reading of "I Came To Play", Amy and the soccer player came up and picked out things to wear, and then took off their clothes, and put on the costumes and Betty's jewelry … Frank told them about Betty, and Amy thanked Betty for the beautiful jewelry. She said, "She has good taste!" We think it was also here that Frank asked if the sociologist would rock Unrulee … so she rocked him in her arms while the rest of this was going on.

After the poem had been read, and Amy and the soccer dude had sat down,



Frank asked them how they felt. Amy said, "Alive!" Frank asked if she could expand upon that. She said that she was not really uncomfortable getting undressed in front of people, was comfortable with her body, but she really liked the experience of going through that with her friend, doing it together, and she thought that they would be much better friends now.

Meanwhile! Tomek had come in and was playing during most of this, an amazing dreamy electronic soundscape behind everything that was going on.

The sociologist spoke up … she said something along the lines of noticing that Frank facilitates who does what during the performance, and she wondered if there were certain things that were more uncomfortable for certain people, and not for others. For example, Amy was not uncomfortable with getting undressed in front of people, but maybe there was something else that would be uncomfortable for her …

It may have been right around this point that Frank brought up his new "thing". Linda described the double elastic band that Erika had sewed together … it was something that Frank had come up with for two people to get into, and dance together. So they would be connected with elastic at the waist … He asked Amy and her friend if they would come up and try it. Sure they would.

So they danced around in the double elastic, which was a lot of fun. Frank told them after the performance that they really opened things up in the performance, their willingness. Frank asked if Erika would rock Unrulee, so they rocked together for a while …

After this, Frank asked if Amy would undress him, and if she and her friend would do Gestures with him. Linda described Gestures … Frank also asked if Erika and Unrulee would undress and do Gestures, and did anyone else want to do Gestures. No one spoke up …

So Unrulee and Erika, Frank, Amy and her friend did the Gestures that Linda read … the music continued … After a while of Gestures, Frank asked Amy if she would be the rocker … rocking on his lap while Linda danced with them, touching them, and Amy's friend could join Unrulee and Erika, dancing together. Would Amy undress Linda? Yes. And would Vicki read Frank's poem, "Wrapping and Rocking", repeating it, as they rocked and danced … ? Yes she would. Frank had Mikee lower the lights and turn the slides on, and Amy rocked on Frank's lap while Linda danced soft with them, and the three others danced very playfully! While they rocked, a group of musicians arrived who had come to previous performances in the series. A trumpet player started up, jamming with Tomek, and another guy was on the tom tom drums, and another friend played various toy instruments. The music was incredible! The rocking and dancing was beautiful! When Vicki's voice gave out, Herb volunteered to sing the poem, which was really wonderful. The rocking and dancing went on … at some point, Linda took Amy's place, and Amy and her friend danced around Linda and Frank rocking … And then a little later, Frank had Amy and her friend dance together while Unrulee and Erika danced, and Linda rocked on Frank … Frank asked Vicki if she would read "Wrapping and Rocking" one last time? She did an amazing reading of the poem, falling onto her knees and acting out the various images that the poem brings out of rocking … like,

> "the boys rocking
> uncontrollable from laughter
> at their childish pranks."

It was really amazing! And shortly afterward, Frank had Linda say, "The End."

Now Frank asked folks what they thought of the performance … Vicki wanted to tell Frank and everyone there that she was what they call "bi-polar" and has had some very extreme experiences, including thinking one time that she had become a dog, but that she wanted to thank Frank for this experience, that she had really enjoyed it, had enjoyed reading Frank's poems, and was buying *Chapped Lap*. Frank asked her to come back, and she said she would, not next month, but maybe the month after. Herb said that it was hard to switch into "verbal" mode after he had been singing, but that he really liked it. Frank told him how much he loved the Temescal space. Herb is very involved in the space, and feels the same way, and wants very much for the space to survive.

The dental hygienist said that she had really enjoyed it too. She said she hadn't been uncomfortable. By the end of the night, the acupressure sociologist, and the note-taker and her friend had both left as well. Vicki's husband said that he really didn't know what to say about the night, but that it had been great, he had really liked it. He just didn't know what to say! Amy said that it had "revived" her, to do things like this with likeminded people. Her friend said that he had never done anything like this before in his life, but that he really enjoyed himself. Erika said she really liked the rocking and dancing, and loved how Amy and her friend had been willing to participate.

Next was Unrulee … what did he think? Frank made a sound and a face! Linda asked if hearing this made Frank uncomfortable. Yes! Everyone laughed. Unrulee said that it was a great night … and he showed everyone a copy of this zine that he had put together about 15 years ago called GAWE, "Gardeners Against the Work Ethic" … it was a kind of performance piece, creating gardens in people's front yards in Madison, which was inspired very much by Frank's writings, especially his writings about eroplay. They had incorporated eroplay dancing into the gardening events … He and Frank and Linda remembered how he had come with a tour of people on a bus and Frank had created a performance for them to participate in at 848 space in SF. Someone asked Unrulee how he got his name. He said it started as a joke, which he tries to live up to. Frank added, "And fails!" "Touché," said Unrulee.

Frank asked Amy if she would like to get together, and she said, "Yes!"

Frank turned to Linda, "I did it!" Yes! Linda explained Frank's hospital experience over the summer, and how he had ended up with a trach and a PEG tube, and how big a deal it was now for us to be here, and for Frank to be performing. Really amazing! And wonderful.

Afterward, Frank and Linda talked more with Herb about Temescal … Frank kept telling him how much he loved the space. We packed up the props and ate delicious popcorn and talked about the performance. Another amazing performance! Frank had said at one point that it was one of the best groups of people, because of how willing people were to participate … Linda said that it often only takes one person willing to participate, and then it creates an experience that everyone has together, even if they are just watching.

BY ERIKA:

The January Uncomfortable Zones of Fun. We Are Back!! We got to Temescal and got everything set up including Frank's new blown up paintings on vinyl, "Let's Twist Again," and "Falling In Love." They looked great behind where Frank and Linda would be sitting. Frank, Linda and Mikee arrived



and we were doing our final set up when we couldn't get the power to work on the light board! While people were arriving, Corey and Alexi rigged up some extension cords up to the ceiling to the lights. It worked and we had a few lights!!

There was a couple that spends half of their time in France who came early. The woman Vicki sat right up near Frank and Linda and started talking about how she had seen the flyer for the performance and Frank said to wait until the camera was rolling. Soon more people arrived and Frank started going around and talking to them. The woman who had come early said that she saw a flyer up and had gone to the art/music library where she is part of a play reading group and had the woman at the library google Frank for her. The performance was near where she lived and that made it easy to come. She was an actress who never dreamed of being a star but enjoyed the audience and interacting with the audience. Linda said that they had just been listening to the biography of Jean Genet. Her husband came with her who worked on old cars and traveled around Europe part of the year. They both enjoyed seeing postcards of Frank's oil paintings before the performance had started.

There was a guy who had also seen a flyer and really loved the art on it and on the backdrops. He said Mikee's art reminded him of comics he reads. He was studying psychology and works at Options, a recovery center. He said he is going to school in psychology so he can get paid for what he already does. He had seen Frank and Linda on cable TV ten years ago. He said that it was very memorable and there wasn't a lot that he remembered from that time period because he had been doing a lot of illegal forms of meditation at the time. He said he was very picky about what he watches on TV and there was Frank and Linda and some others, nude and looking very comfortable in a room. Frank said much like this room here and he said yes,



although it didn't seem to be much about the room but how the people were together who were nude and very relaxed and comfortable.

There were two women in the center of the room who came together. One of them had seen the flyer at a BART station and told her girlfriend about it. When Frank asked them what had attracted them to the flyer they said that they didn't know but that it was live art and to bring a sense of humor. They were both students, one a nursing student. They had not seemed to notice that the title was "The Uncomfortable Zones of Fun". Frank asked the nursing student if she was willing to be uncomfortable and to what degree. She said that that depended on if it was positive or not. Frank asked her if she would undress the camera guy. She said no. Frank asked her why and she said because she didn't want to. Frank asked her why and she said that she didn't want to do it because she was gay. Frank asked her why her sexual preference had anything to do with it. She said she was in a committed relationship and that she did not need to do anything physical with anyone else other than the person she was with. Her girlfriend was there with her and she had been the one who had seen the flyer. Frank asked her if the camera guy was gay, and she said that she did not know. Vicki the actress said that only the camera guy knows and Frank said not necessarily!

Another woman had come with her friend who had seen a posting online about the performance. Frank asked her what lies her friend had told her about the performance and she said that her friend had told her that she was not going to have to speak at the performance! Frank had Vicki the actress read the flyer, "Uncomfortable Zones of Fun," experiments in experience participation performance. Frank asked her friend why she had not told her friend all of that and she said she did tell her that it was going to be weird so she had been warned. She said that she needed to go to some event and write about culture for a school project and she had found the posting for the performance at 5:00. She had a strong feeling to come and to bring her friend with her. She was looking for something that would be hard to write about and Frank said you found it!

There was another woman who had just moved to the Bay Area from West Virginia. She was a dental hygienist and she had come to meet people and see new things. Frank said "clean teeth" and he opened his mouth ready for her. There was a guy with them who was unemployed who liked to play soccer. They had all been at Albany Bulb drinking wine together and were looking for something to do so they googled and found Frank's performance. Their other friend was a waitress and a bartender who was in massage school.

Frank asked a couple more people if they would take the camera guy's clothes off. The woman who was a hygienist said "No." Frank asked the woman who came for a class project if she would undress the camera guy and she said no. Frank asked her why and she said that because, although she was there and agreed to be uncomfortable, her husband was not there and had not agreed to be uncomfortable and she would go home and tell him all about it. And she said besides, the camera guy looks a lot like her husband. Everyone laughed and Frank asked if that was good or bad. She said well it was good, "because I married him." Then Frank asked the guy who saw Frank and Linda on TV ten years ago. He said yes. Amy, the woman who was in massage school also said yes at the same time, just to get that shirt off of him. Corey had a bright colored flowered shirt on with Hawaiian shorts. She went up and undressed Corey. Frank asked her if she was gay and she said no but that she was

open to love with all people. He asked her if her sexual preference came into undressing Corey and she said no because Corey was a human being and she did not know him. She would need to know him to be sexually attracted to him.

The woman who wouldn't undress the camera guy because he looked like her husband had been taking notes for her school write-up, so Frank asked her to read her notes. Frank said he couldn't come up with this stuff! She recounted what had happened so far including the part about why the woman who was gay did not want to undress Corey. She too was laughing at this point as well hearing the re-telling of her reasoning for not undressing the camera guy. Frank asked her girlfriend how uncomfortable she was now and she said that she was comfortable except for her back. Frank said lay down and she said no she was ok. Obviously they were both uncomfortable and left shortly after that when people started undressing each other.

Frank talked to a woman who was an acupressure student who had also studied sociology. She was interested in taboos. She said that there are lots of taboos, simple ones that make people really uncomfortable and that it is good to go into what is uncomfortable and taboo in order to be free. Frank asked her what taboos are and she said that there are all kinds of simple ones like being in public and not doing anything. People expect you to be waiting for someone or talking on your phone, but to be in public not doing anything makes people really uncomfortable. She said that although it was good to go into what is uncomfortable and taboo she did not want to do that tonight. Frank asked her why and she said that she didn't have a good reason other than it is comfortable not to, and it takes a lot to push yourself to do things that are uncomfortable. Frank and Linda talked about the zones of comfort and how people are always talking about their zones of comfort. When you go into what is uncomfortable then there is true comfort which is flexible comfort. The woman said that it takes trust to go into what is uncomfortable. Frank asked her if she trusted, trusted people, trusted life. She said yes for the most part. She asked Frank what was the most taboo thing and Frank said that it depends. Frank and Linda talked about doing gestures with people at Passion Flower, an adult shop, and how people would do all kinds of stuff, but when it came time to touch each other's feet, feet to feet, the guys freaked out and became very uncomfortable. And this was at a place where you would think people would be into feet.

The sociologist asked Frank if she could describe what breaking taboos is in her work. Frank asked her to rock Unrulee while Vicki the actress read "I Came to Play." Then Frank had Erika rock Unrulee. Frank asked Amy and her friend, who was a guy, to come up and undress each other and dress in costumes, which they did. Frank asked them how they felt after putting the costumes on. Amy said that she felt comfortable being nude but that it was fun to do it with her friend. The sociologist said that different things were uncomfortable to different people and because Amy was comfortable being nude, comfortable with her body, maybe getting undressed with her friend wasn't the thing to do to be uncomfortable. ThenFrank had Amy and her friend try the newest costume, a couple of pieces of elastic sewed together. Erika helped them put it on in the center of the room. They danced belly to belly. Frank asked Amy if she would do gestures with Frank and her friend would join them. Erika and Unrulee did gestures together. Frank



asked if anybody else wanted to do gestures and nobody did. Everyone undressed and Linda began reading the gestures. "Look at each other childlike", "touch each other's knees knowingly", "sensually touch each other's butts". Then Frank asked Amy if she would rock on Frank's lap while Vicki read Frank's poem "Wrapping and Rocking," over and over. Unrulee and Erika would dance together and Amy's friend who was also in costume would dance with them. At some point Frank had Amy undress Linda and she joined them rocking and dancing.

Tomek played an amazing jam of music throughout the night. At some point during the dancing and rocking some other musicians came in and joined him with horns and other instruments. They had come to portions of performances before and just jumped right in. Vicki said that she needed someone to take over reading "Wrapping and Rocking." Herb, a guy who is involved in the Temescal space, took over doing an amazing and beautiful singing of the poem which sounded great with the musicians. The dancing and rocking continued for a long time, bodies intertwining in a soft deep erotic exploration of skin. Amy and her friend had opened up all of this when they said yes and came up and put on costumes and danced and rocked

with Frank and Linda. At the end Linda said that that is all it takes, a couple of people who are willing and then it opens everything up. Even the people who are watching feel a part of it. At some point the guy who came with Amy joined her with Linda and Frank, and Unrulee and Erika continued dancing. It was a long time of deep dancing.

More people began to leave when the rocking and dancing started. The woman who was a sociologist and her friend left, and then the woman who had been taking notes also left. At the end Frank went around and asked what people thought of the night. Herb, the guy connected to the Temescal space, said that it would take him a while to find words but that it had been a great night. Frank said that he hoped that Temescal would keep afloat and that Frank really loved the space. Herb did too and said he would do what he could. The guy who lived in France part of the year said that he didn't know what to think but that it had been a great night. The woman who was a hygienist said that it had been a really great night and that she wasn't uncomfortable. Amy said that it had been fun and also at times uncomfortable up dancing doing things that she had not done before. Her friend said too that he had never done anything like it and it felt good. Unrulee said that it was a good night. Frank said that he was uncomfortable with what Unrulee might say. Someone asked why his name was Unrulee and he said someone had come up with it a long time ago and that he tries to live up to it. Frank said that he doesn't.

Frank said that Frank did it again and Linda told about how Frank had been in the hospital for weeks over the summer and then months of rehab and how we were up against the pictures the doctors had about Frank because he did not fit these pictures. Some said that Frank wouldn't make it or that he would never eat again or that he would not get his trach tube out, but he had done all of that and he was back doing performances again, and how that in and of itself was amazing and felt so good. Tomek came up at the end and said, "You did it again Frank!!!"

PHONE CALLS

10:30 am: An unidentified man called in the morning and talked to Mikee. Frank was not yet awake and available to come to the phone. The man got more and more pissed and belligerent about the performance he and his unidentified friend were in being on T.V. Mikee told him that he needed to talk to Frank.

4pm: The man called for Frank. Frank asked him why he wanted to take back the experience, after he stated that the performance experience had been a very spiritual experience for him. The man didn't regret but was disappointed that it was put on television without his knowledge/permission.

The man admitted to seeing the video camera at the performance, but he did not expect to see the video on television. The man said it is not legal. Frank said, actually it is legal, it was a public event.

Frank told him that the show of the performance that he and his friend attended played last week on TV and there is a new show on this week. The man wanted a legal document stating that Frank would never air it again. Frank wouldn't agree to that.

The man threatened legal action and hung up while Frank was still talking to him.

EMAIL

From: Vicki Oswald
To: Frank Moore
Sunday January 23, 2011
Subject: from vicki

dear frank & linda,

it was real!!! can't say i had a good time or bad time but definitely not boring!!! bobby and i will be touring the florida keys in late feb and i return to france on april 27 (and expect visitors just before who would not be able to appreciate your show) so i will try to be with you on 3/26--same place? bobby flies overseas on 3/24 so i will come alone or maybe bring a friend or two. ..we'll see...

hugs and kisses to you both

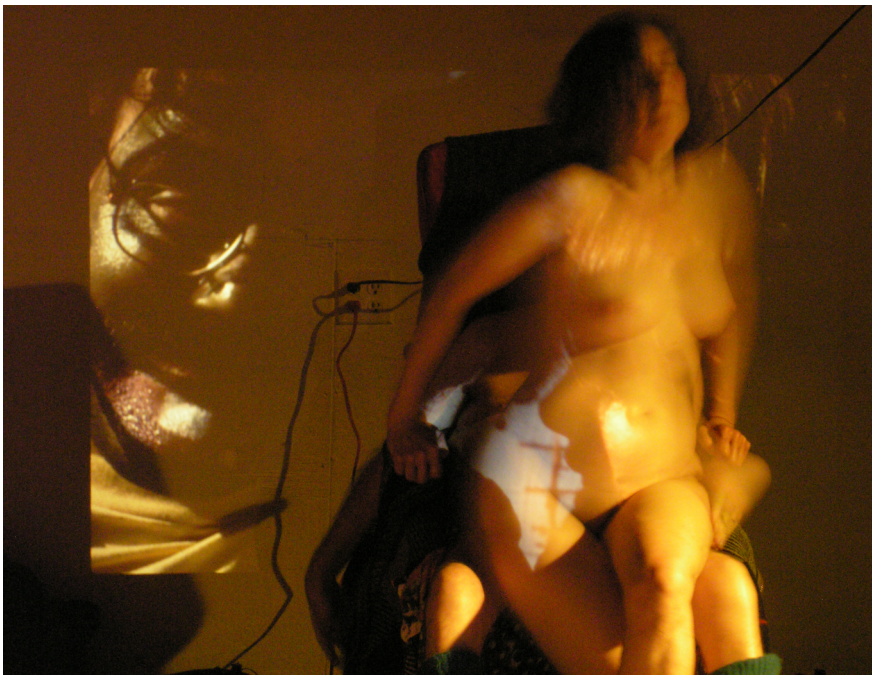
vicki (and bobby--real name matthias, "gift of god")

From: Frank Moore

hi, Vicki! Thanks for coming. Just by being there you two rooted/ anchored the performance. Then there's your fabulous reading/acting out of my poems!

good/bad times are judgments which I don't focus on. But saying the performance wasn't BORING (the dullish deadening kind) is high praise indeed! Actually I have used a special kind of boredom to induce an altered state in performances. Looking forward to you coming back!

In Freedom,
Frank Moore



THIS VIDEO WAS REMOVED BY VIMEO 11/24/18:
Your video "The Uncomfortable Zones Of Fun, January 22, 2011" has been removed for violating our Guidelines.
Reason: Vimeo does not allow videos that violate any third party's privacy.
At the time of its removal it had 235K views and 274 likes and was in 38 collection.s

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Reminiscent 83 commented 6/7/12:
I love this movie too much … Boy very much nude and so close to you … At first he was a little shy but you made him feel comfortable.
How do you do it?
What an awesome video. Thank you for sharing!

Frank's reply 6/8/12:
Both he and his girlfriend were working hard, pushing themselves to be actively open beyond their everyday limits. That is when magic happens and when new possibilities open up!

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Friday, February 25, 2011

BY FRANK MOORE, SUNDAY, FEBRUARY 27, 2011:

Mmmmmmm … I might need more musicians because none of my regular amazing musicians appeared last night. So maybe the next performance will be an audition!

Mmmmmm … Mmmmmm … I don't try to be transgressive. If you try, you ain't, which is dullish deadening boring. A motor mouth at one of the ends of the performance complained that it hadn't been transgressive enough. He obviously was talking and hadn't noticed when over three fourths of the audience ran out en masse when things got hot and surreal. That is, when I shifted from my stand-up [sit-up] act into absorbing the boundaries to direct explicit participation, like any self-respecting sex cult guru would do, like what they just told me they came for! And he must have been talking when Eugene told me that when he read the review in THE VILLAGE VOICE about my 1987 THE INTIMATE CAVE at FRANKLIN FURNACE, he wanted to do that kind of art. But it scared him shitless. It took all this time to get here! Now if just a review had that profound an effect, what is transgressive?

Anyway, it was a night of collaborative experimenting both with Guillermo Gómez-Peña and with the dancer Kyra Rice. The dance with Kyra, Linda and I was the ocean waters of subjectless limitless desire for life, rubbing against cliffs of sand, slowly melting.

BY DA BOYZ:

As usual, we arrived to the space nice and early, got a head start on the set-up, blasted the heater to warm things up … the weather forecast had been predicting snow! It was going to be that cold! But Frank's weather karma won over again, and it was clear all night!

When Frank, Linda & Mikee arrived, we completed the set-up, and the first people came in as we were finishing setting up the last gels on the lights. First there was a man, maybe in his 60s or so, who came in asking a lot of questions! Including where should he be seated. Linda told him to come sit on the floor, but he ended up sitting off to the side behind the band area … we noticed he took some photos, and was trying to get Mikee to tell him more about the performance … he stayed back there, and we weren't sure when he left …

The other guy who came right around 8pm had been to at least one performance before, and was admiring "Let's Twist Again" and "Falling In Love", the gorgeous vinyl banner blow-ups of Frank's recent computer paintings, and asking about how Frank did them. Frank and Linda were telling him about Frank's paintings, and gave him a set of the painting cards …

A couple came in around the same time, the guy had a portable seat with a back that he set up on the floor … others came in … Frank started talking with the guy who had come to a performance before. And while they were talking, most of the rest of the audience for the night arrived, including the performance artist Guillermo Gómez-Peña, with a group of friends. Before everyone had arrived, Frank asked the first guy to describe the performance he had come to, "warn them", meaning the rest of the folks there. He really couldn't describe it with much detail, but he said things like "nice" … He started describing a scene from one of Frank's 48-hour processes from the late '70s in Berkeley, the one with a "stud" named Joe, which



involved their going to a café together, and Frank having Joe approach someone in the café while Frank finished eating, anyone … Joe picked a girl in a low cut blouse and short skirt, who he later said was a "dumb girl" who didn't "get it" … but then this "dumb girl" appeared later in a padded box, playing with Frank naked. How did Frank do it??

Frank described this 48-hour process in detail, a great story! But after the performance Linda talked about how this beginning to the night's performance felt very uncomfortable, like it was going up against a lot of expectation and pressure for the performance to go a certain way that it was not going … like, "what is this, what is this long story he is telling about this performance that happened years ago? When does the real performance start?!" But how in the end, it brought all of us right there into the performance, because this was what it was all about … it was not meeting anyone's picture, not staying within any comfort zones … just by telling a story!

Two young women had come in together, one of them carrying a guitar … Frank now turned to the first and asked her how she had heard about the performance and what had brought her. She had seen a flyer … she came because of the mention of instruments, and that you could bring your instruments to play. She had brought a tambourine. Her friend was next. She had been attracted by the mention of "improv". Frank asked her if she did "improv". She said yes, she did improv comedy and music. Frank asked, "Will you make us laugh?" She said she could, maybe when she is more comfortable … Frank pointed out, "Well, this is the 'Uncomfortable Zones

of Fun'!" Right … She said yeah, that people often laugh when they are uncomfortable. And Frank said that this was the secret of "stand-up", making people uncomfortable. She said that she often makes people uncomfortable … "How?" Frank asked. She said by being confrontational, speaking her mind, being blunt. Frank asked her if she would make him uncomfortable. She tried … she said that it was really fun being there at the performance … Frank asked if that was supposed to make him feel uncomfortable. She said, "Right, I guess kind of the opposite, huh?" She said something like that if she played the violin, she could make everyone feel uncomfortable. She said she had picked up a friend's violin the other day, and really made the roommates uncomfortable because of the sounds she was making! Frank asked her if she had a violin. No, she didn't. She had her guitar. She said that she writes and sings songs, plays at cafes, etc. So Frank invited her to sing one of her songs, and she got up next to Frank, and played it. It included some lines of her laughing as part of the lyrics, and it was raw … Frank said afterward that he liked the laughing part! And asked her if she would do more of it. So she laughed loudly. She said that her laughing often makes people uncomfortable!



Performance poster by LaBash.

Then we think Frank turned to a guy in glasses and a ponytail and goatee who had come in and was sitting near the front. He had seen the flyers for years, and recently had seen 6 of the flyers up in various places, and then online too, and decided to finally come to a performance. Frank said that flyers often take years to work … meaning that people often say that they see the flyers for years before they actually decide to come. Frank asked him what he does, and he said that he makes people uncomfortable … "How?" Frank asked. Well, he said, when he starts talking to people about how our oil supplies are going to run out, and that we are going to have to reorganize our society, etc. Frank said, "Try harder."

At some point around this time, Guillermo raised his hand and asked Frank what were his main obstacles/challenges as an artist at this time. (Something like that!) Frank replied, "Him." Pointing out a young guy who had come in with a buddy, and was sitting toward the back of the room. Frank went on to explain, "Baby-faces always give me trouble." Guillermo asked him what did he mean. Frank said, "Well, let us see …" He turned to the baby-faced guy, and asked him what had attracted him to the performance. Baby-face said that he was fascinated at what makes people

uncomfortable. Frank asked him, "How so?" He responded, "How, you mean, fascinated?" Yes. "You want me to justify being fascinated?" Frank turned to Guillermo, and said, "See what I mean?" Guillermo and a lot of the others in the room, including the baby-face's friend, got it, and were laughing. But baby-face was not laughing, and said something like, "I guess I'm not getting the joke here. Maybe I will later." Frank said "See?" again. Linda said later that it was like he was a plant! He played the role perfectly!

Frank also talked with Eugene, who is friends with Guillermo and who came all the way down from Oregon to attend the performance and meet Frank. He had read the Village Voice article about Frank more than 20 years ago and had been very inspired, and then Guillermo had been talking up Frank more recently … His base is western Massachusetts, and as they talked, it came out that he had had experiences with the same commune that Frank lived in for a year, The Brotherhood of the Spirit. He had been called in by a social worker to help a quadriplegic man who lived in the community, as he was working in an independent living center at the time. He talked about how he had spent many years doing political work, and now was returning to art … he had been in a band years ago that combined James Taylor, James Brown, Kool & The Gang, John Coltrane, all at the same time … we think he expressed something about feeling frustrated working in politics after years, and that Guillermo was showing him how to integrate the two … that art could be political. Frank said that he ran for President. "So anything is possible!" Regarding the Village Voice article, Frank and Linda told the story of the performance which that article talked about, how it had been a "bust", because the actors from L.A. that Frank brought to be in the performance looked down on Annie Sprinkle, who was also in the cast. Annie was great throughout the whole thing, but Frank had his hands full with the L.A. actors, who had come in with a lot of pictures and prejudices. In the end, for those reasons, it had felt like a bust, although people who came to the performance had really had a positive response to it.

Frank also talked with the couple who had come in at the very beginning. How had the guy found out about the performance? He said that he had seen the flyer a few years ago, and then he saw it again just the other night on http://sf.funcheap.com and the reason he came was the fact that it had popped up again for him, after seeing it before … so it was something that he should come check out. She had come with him … Frank asked her what she does. She said that right now she was happily unemployed … Frank asked her what she would like to do. She said she would like to do work with people one-on-one that is fulfilling and direct/personal. Frank referred to Erika, and had her describe what she does at the Chaparral House, a skilled nursing home where she organizes activities for the residents, which was really just the kind of thing that the woman seemed to be describing.

Frank also talked with the women who had accompanied Guillermo. There were three of them. One runs a meditation center, another runs the art space in the mission called "Galeria de la Raza", and the third is an Indian woman who works in theater, directing plays and had just written a play for herself and Guillermo, about a Mexican Shaman and a Tantric Guru. Frank said, "What a reach!"

Frank asked each of them why they had come … in reality they had all come together in the same car, and had all been invited by Guillermo, and it was clear that

he had talked Frank up to them a great deal, that Frank had been an inspiration to him for many years, since he was a young man in Los Angeles. So they all expressed in some way the desire to come and meet Frank, and experience what Guillermo had been talking about. The meditation woman explained that Guillermo had described Frank as someone who did not accept limits, that he went ahead with his vision … She said she really liked Frank's quick wit. Frank asked her if she was like that too, not accepting limits, following her vision. She thought for a while, a pregnant pause … then said yes. She said that the meditation work she does with people is deep, meant to bring people fully in touch with their core being, not superficial. Frank hit the gallery owner up to talk about doing something at her space later … The Indian playwright said that Guillermo had described Frank as a sex cult guru! (which Guillermo denied!) But she didn't have a problem with cults. The others echoed this … apparently it had come up in the car ride over … Frank said that cults get a bad rap. The U.S. was founded by cults …

At some point before all this, another person had come in, which turned out to be Kyra, the dancer/performance artist who has been corresponding with Frank and very much inspired by his writings online. She had been turned on to him by another performance artist Philip Huang, and was already scheduled for a shaman's den appearance in March.

At some point around this time, Frank asked Guillermo if he would create a piece for the two of them to do together there now. Guillermo said that he would be too shy to do something in front of Frank … Frank said, "How about behind me?" Everyone laughed! Guillermo agreed to this, and came up and stood behind Frank and gently held Frank's shoulders for a long quiet



time, and then kissed Frank on the forehead. Then he went back and sat down again. It felt very deep.

Guillermo asked Frank more questions, including what was his first performance. Frank talked about dancing at Carnegie Hall with Spirit in Flesh, the band from the community …

But that wasn't the first performance …

The first was when Steve pushed him into the Marine recruiting office in 1968 when he was in college in San Bernardino, and let Frank do his thing! Frank wanted to enlist! What would he do? He could "push the button"! Everyone loved this story! …

But that wasn't really the first performance …

The first performance was actually the all-nude play that he couldn't get actors for in college …

but that wasn't actually the first performance …

in fact, Frank said, he actually has been performing his whole life.

Another question Guillermo asked Frank was what makes him happy, and what makes him horny. Frank said, "Life."

After the performance, we talked about how there was this feeling that a different

format for the performance had seemed to settle in place … a safe kind of question and answer session … that it seemed like it was coming from the group that had come with Guillermo. And it seemed like it was at this very point in the performance that Frank had Linda describe "Gestures". And Frank added that the people who are paired together would undress each other before the Gestures started. Then Frank asked the audience who would like to do Gestures. Only the ponytail guy and Eugene raised their hands. Frank asked Kyra if she would do a dance in the open space in front of the large painted backdrop while they did Gestures. And she could put on any of the costumes that were laid out too. She said yes, and headed over to the costume area, putting on Frank's pink skirt as her top … Frank then asked Guillermo's friend, the playwright, if she would be the rocker, rocking nude on Frank's lap. No, she wouldn't. And then as everyone got set up for the Gestures and the dance, there was a mass exodus out of the space! All of Guillermo's group got up and left. The two girls, the musicians, left. Frank called out to them that they could play music! The guitar girl said that they would be back, but they never did come back. By the end of the exodus, it was a much reduced group! There were two guys sitting in the back who stayed until the end, playing tambourines and shakers, there was Eugene and the ponytail guy, and there was the regular attendee, Emanuel, who always wears a mask and takes his clothes off, and there was Kyra. At first, Frank and Erika did the gestures that Linda read, all of them nude, while Kyra danced and Eugene and his partner did the gestures. Finally, Frank had Mikee and Alexi play music, since no one else had stayed to play! Then Frank asked Kyra if Linda could undress her. She said ok. Linda went over and undressed Kyra, except for her pants, which she wanted to keep on.

Then Frank had Erika join the Eugene pair in eroplay dancing while Frank and Linda went over to where Kyra was to dance with her. The lights had gone down, and the slides and strobes were on … the music going … a very trance-like dancing … exploring intimate … Frank had Linda rock Kyra, they all explored each other physically in an evolving dance which was very beautiful … it felt like the whole feeling deepened … Linda rocked on Frank's lap for a long time while Kyra watched them, still involved in the dance … And all the while, Erika, Eugene, and the ponytail guy danced together, with Emanuel joining them at some point.

After a long while of the dancing/exploring, Frank asked if Kyra would read his poem "Wrapping/Rocking". They went back up to the front and Kyra sat next to Frank, and read "Wrapping/Rocking", which she obviously really liked. She said something about recognizing the feeling of "Wrapping /Rocking" in the dance they had been doing, but seemed to focus on the aspect of "almost sexual, not quite", that this is what she liked about it, although in the poem Frank always brings it back to "beyond sexual".

Frank asked her to talk about her experience of the performance … We think one of the first things she mentioned was how interesting it was that there was this mass exodus from the performance as soon as the action really got started. She found it interesting that Guillermo and his group would leave at that point. She said that she didn't know Guillermo very well, but that the last performance she saw of his was very intense, sexual, and that it surprised her that he would find anything in Frank's performance that would scare him off. We said later too that it seemed perhaps that Guillermo might not have left had he been

there by himself, as opposed to with the group of people who left. He was the last to leave.

Kyra said she really enjoyed the dancing with Frank and Linda. She asked if Frank wanted her to be totally honest. Frank said, "We'll see!" She said that she seemed to feel more comfortable with Linda's touch, even though she could see that Frank was obviously directing Linda to do certain things, and of course she knew that Linda enjoyed and wanted to do them, and even though she did feel a degree of "sexual" in Linda's touch … but she said that she always has issues when she feels someone's desire directed towards her, which she does not meet with the same desire. She said that she felt a desire coming from Frank. Later, in the context of her coming over to do the Shaman's Den interview with Frank, Frank said that he will be there with his "desire"! And she said that was ok, as long as it was ok that she did not meet that desire. And Frank said, "I am comfortable in my desirability!" She laughed!

Frank asked the ponytail guy what he had thought of the performance. He said that he enjoyed it, but it was not as transgressive as he would have hoped, or was expecting (something like this …). Frank said, "Damn!" Later we were saying, however, that we feel that Frank is a lot more "transgressive", in much deeper ways, than many who are thought of as "transgressive". Including in that very performance!

Eugene really liked the performance, and really enjoyed the touch and the hugging. He said that there isn't enough of that in the course of a day. If you think about it, he said, how much touching and hugging do you do in a 24-hour period? You could feel that it meant a lot to him to come and meet Frank, and to participate. He talked with Frank and Linda for a long time at the end of the night before finally heading out, and bought a *Chapped Lap*, Frank's poetry chapbook.

To close out the performance, Frank asked Kyra to read one last poem, "Boundaries Kill". She again seemed moved by the poem. And that was The End.

But that wasn't really the end, because Kyra stayed talking with Frank and Linda for a while afterward … and Corey turned off the camera! Frank said you can't get good help these days!! Jeez! Corey got the camera going again, but missed a lot of good stuff, which we'll try to reconstruct here:

Kyra told Frank that she had read almost everything on his site!! She had read through *Art of a Shaman*, and much more. When she was first introduced to Frank, she thinks perhaps the sheer enormity of what was there on the site turned her off, but obviously now she was really inspired by it. And then, she was reintroduced to Frank through Philip Huang's shaman's den appearance. She said she knows Philip well, and loves his work, and then to hear the way that Frank talked with Philip, the way that Frank "disarmed" Philip's shtick, that he had come armed with, and how deep the conversation went, she was really impressed and totally inspired. Frank said that he and Philip are really coming from the same place, have been through the same experiences with the "art world", so Frank just needed to make that link …

She also talked about how Frank had Mikee sit on Philip's lap, and how great that was … how Philip has what he calls his "Asian body shame", and how he sexualizes nudity and touch, and so how great it was that he had Mikee sitting there on his lap for a long part of the show, Philip with his arm around him, it was so great! She asked if Mikee would be sitting on her lap for the show. Frank asked if she would sit on his lap. She said, "We'll see!"

BY ERIKA:

The weather report had been saying for days that there was a chance of not only rain but snow the night of the performance, but Frank's weather karma held true and there was no rain and no snow! We arrived at the space and started setting up, blasting the heaters so it would be toasty warm when Frank, Linda and Mikee arrived. We hung Frank's new paintings, "Falling In Love," and "Let's Twist Again" blown up on vinyl on the back wall behind where Frank and Linda would sit. By the time the first person arrived we were just finishing putting the gels on the lights. It's amazing how quickly the space transforms from an all white room to cozy and colorful.

The first guy who arrived wanted to know if he had to participate or if it was optional and could he sit in the back in a chair. He stayed on the side for the performance and left at some point. The second guy who arrived went up and sat on the mat near Frank and Linda saying that he had been to another performance years ago, and Frank had talked at that performance about the performance Frank did where the guy was in a restaurant and everyone in the restaurant was in on it. As other people came in, Frank and Linda told the story of a 48-hour performance with a guy named Joe who thought that he was spiritually above people and a stud. For the first part of the 48 hours Frank and Joe read Siddhartha and Frank would relate parts of the book to Joe's life and they would talk about it. After hours of reading and discussing Joe felt elated and in a state of bliss, saying that this is the way that he had wanted to feel for a long time, this feeling was what he wanted. Frank said great, let's go to dinner. For the next part of the 48-hour performance they went to eat at a nearby diner. Joe finished eating before Frank so Frank said to pick someone in the diner and go talk to them. Joe picked a woman who was dressed in a short skirt and a revealing top. When they were heading back to Frank's studio for the next part of the performance, Joe was putting the woman down as if she was beneath him. Then that same woman knocked on the door and went into Frank's studio where she undressed and got into a box the size of a double bed with Frank who was also nude. A lid was put on the box. Linda led Joe into the studio and he was told to meditate on what was going on inside the box. Then Frank and the woman came out of the box and Frank asked Joe how this could have happened. He said that he had no idea. Frank said, "What if I hired this woman knowing exactly what type of person you would pick in the restaurant?" Joe said that wasn't possible, that there was no way that Frank could know who he would pick. So then Frank said, "What if I paid for everyone's meal in the restaurant and then whoever you picked would get paid even more?" Joe said yes that is possible. Because Joe was a stud he could not believe that he was so predictable and that Frank would be able to predict and hire someone that Joe would pick. During the telling of this story several more people arrived, including Guillermo Gómez-Peña and several people that he brought with him. Frank told everyone to move up closer. Everyone moved up a little bit and Frank said to move up even closer and



Guillermo Gómez-Peña (left).

everyone moved up even closer to Frank and Linda.

Frank asked a woman who had come in how she had heard about the performance and she said she saw a flyer. He asked her what had attracted her to come and she said that it had said something about bringing musical instruments. Her friend played the guitar and had come because she liked improv. Her friend said that she wrote songs and did some comedy improv. She also said that she made people uncomfortable. Frank asked her how she makes people uncomfortable and she said because she says what is on her mind and is confrontational. Frank said, "Make me uncomfortable." She really couldn't come up with anything other than saying that the room and all the colors on the walls felt good. Frank said, "Is that going to make me uncomfortable?" She said, "No, I guess not." Frank asked her if she could make everyone laugh. She said maybe after she is there for a while and feels more comfortable. Frank said but this is The Uncomfortable Zones of Fun! She laughed. Frank asked if she would come up and play a song on her guitar. She came up and sat next to Frank playing her guitar and sang a song that she wrote.

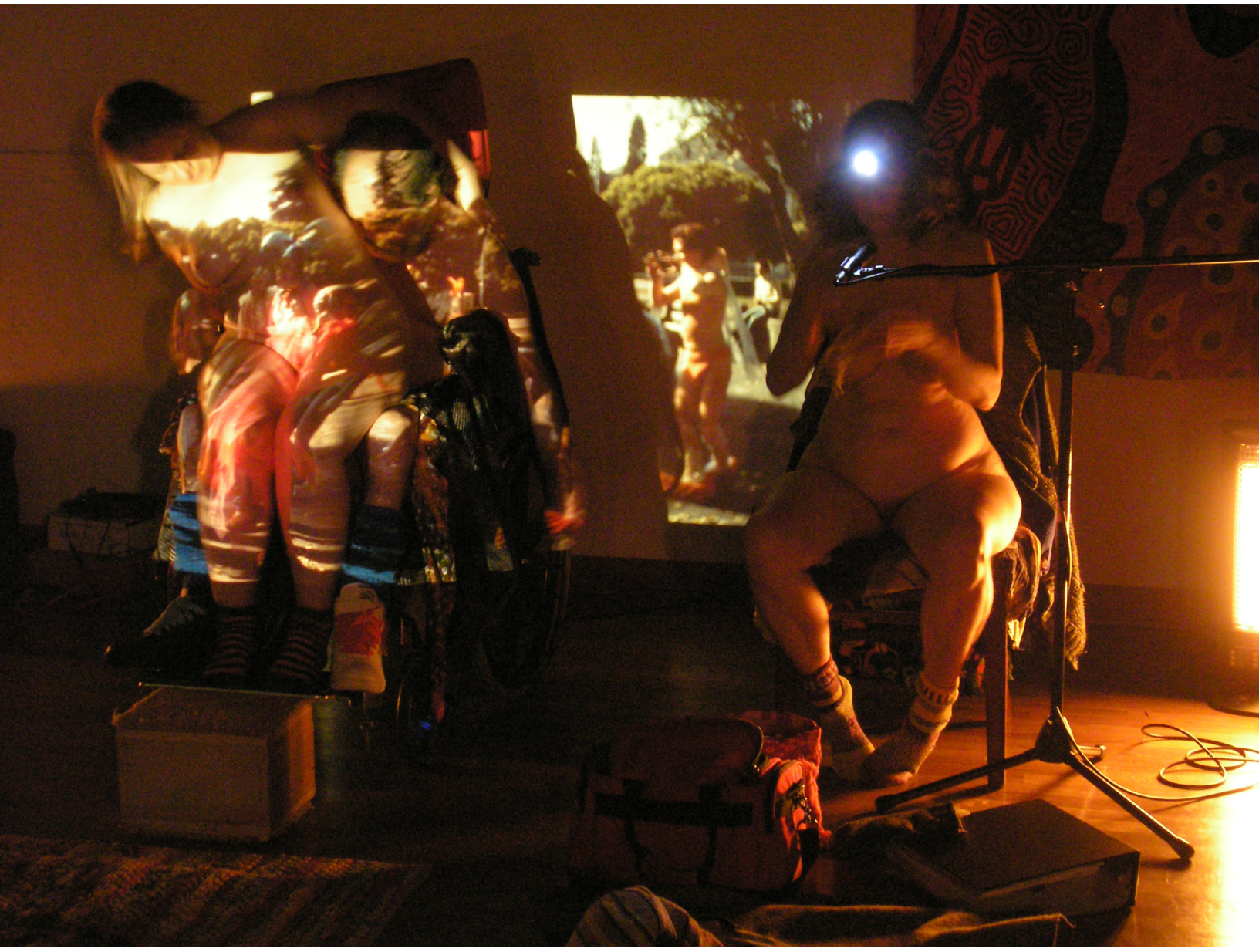
Frank asked a guy sitting near them how he heard about the performance and he said he had been seeing flyers for years. Recently he saw about 6 flyers and saw a posting on-line so he came. Frank asked him what he did and he said that he made people uncomfortable. Frank asked him how he made people uncomfortable and he said because he brings up issues about oil and global warming and things like that that people want to ignore. Frank said to try harder!

Frank asked a couple how they had heard about the performance. The guy said that he had seen flyers up for a couple of years. Frank asked him what attracted him to come this time and he said that since he saw the flyer more than once he thought he should come. The woman with him came because the guy invited her and ordinarily it would have taken seeing a lot of flyers for her to come to something that involved participation. Frank asked her what she did and she said that she was newly unemployed. Frank asked her what she wanted to do and she said something that was working 1:1 with people that was beneficial to others. Frank said that Erika worked at Chaparral House. Erika said that Chaparral House was a small non-profit nursing home in Berkeley that was a good place. She worked in activities having fun with residents and that if the woman wanted to become a volunteer there that was a good way to start.

Guillermo raised his hand and had a question. He wanted to know what Frank's biggest obstacle was right now. Frank said, "That guy!" and gestured to a young guy sitting near Guillermo. Frank said people with baby faces are always trouble. Frank asked the young guy how he had heard about the performance and he had seen a flyer. Frank asked him what attracted him to come. He said that he was fascinated with what makes people uncomfortable. Frank asked him why and he said, "Do I have to have a reason?" Frank said, SEE WHAT I MEAN! The baby face guy said he missed something, didn't get it. Frank said another obstacle was when you don't know if your musicians are going to show up, like tonight, the musicians did not show up.

Frank talked to the people who had come with Guillermo. One of the women taught meditation, taught about living life more fully and enjoying in real and practical ways. Frank asked her why she had come to the performance and she said that she had come with Guillermo, who had a deep respect for Frank and she had a deep

respect for Guillermo. Frank asked her what Guillermo had told her and she said that Frank lived life to the fullest without letting things stop him or get in the way. Frank asked if she lived life that way and she said yes. One of the other women with them was a woman from India who said that she was an over educated and under paid artist and a playwright. She studied a lot about Indian and Asian theater and had written a play for her and Guillermo but they were waiting for funding. In the play Guillermo would play a Mexican Shaman and she would be an Indian Tantric Sex Guru. Frank said that isn't much of stretch. He asked her what lies Guillermo had told her and she said that Frank was the leader of a sex cult. Guillermo quickly said, "No no that isn't what I said." One of the other women with them said that Guillermo had



said that just to get the woman to come because she liked cults. Frank said that cults get a bad rap and that America was founded by cults. The third woman who we later found out was Guillermo's wife was a children's book writer and the curator of an arts space in the Mission. Frank said that he was always looking for spaces to perform at and she said yes they could talk about that. Frank asked her why she had come tonight and she said that she came because what fascinates Guillermo fascinates her and that Guillermo had a deep respect for Frank.

Guillermo had another question. He said out of deep respect what makes Frank happy right now, what makes him horny? Frank said life.

Frank asked Guillermo if he would come up with a piece that the two of them could do together now. Guillermo said that he had the utmost respect for Frank and in this moment he felt very shy in front of him. Frank said how about behind me and Guillermo said yes. He came up and stood behind Frank touching Frank's shoulders, stood for a while behind Frank without words, kissed Frank on the forehead and went and sat back down. It was very moving.

Frank then talked to Eugene, a guy in a wheelchair who also knew Guillermo. Eugene was from Massachusetts and was traveling around. It turned out that he knew people at the community where Frank had lived in Massachusetts and he knew of the band the community had, "Spirit in Flesh." Eugene had been talking with Guillermo and exploring ways that he could bring his art into the grass roots political action he was doing. Eugene had first heard of Frank when he read about him in the Village Voice in an article about Frank's performance that had been a bust. Frank and Linda told the story about how they arrived in New York a few days before the performance to have time for rehearsals. Two actors who had already been in the performance in LA came to be in the New York performance. Frank was also looking for some New York performers and someone had suggested Annie Sprinkle, who was a burlesque dancer at the time. When Annie found out it was Frank's piece she was very excited about it as she had read about Frank, and Frank and Linda had also read about Annie. Annie had them stay at her house while they were in New York for the performance. The first day of the rehearsals there was a very tense feeling because it turned out that the LA actors were not talking to Annie because they felt Annie was beneath them because she was a porn actress. They would do everything with Annie that was part of the performance, but other than that they would not talk to her. Linda said that she cried and did not understand why they were doing it, since the performance was about people being together and connecting, when the cast wasn't even talking to each other. The next day at the rehearsal Frank had one of the LA actors eroplay naked with Annie and he led the rest of the cast on a mind trip journey. He said we are cancelling the rest of the rehearsals and for the cast to just focus on this feeling. Frank said if the performance is a flop nobody is going to know anybody's name except for mine. Annie was used to people like the LA actors so when one of them needed a place to stay she said he could stay at her place. He ended up taking a bath and eroplaying with Annie in her bed. That is how she dealt with people like that.

Guillermo asked Frank how he started performing, what was the first performance he did. Frank said that he performed with the band Spirit in Flesh as a dancer at Carnegie hall. But that wasn't his first performance. When he was in college he had his friend Steve wheel him into the Marine

recruiting office and said that he was there to enlist. The guy finally said, "But what could you do?" And Frank said, "I could push the button!" But Frank said that wasn't my first performance. He had written an all nude play that the school said he could do but he couldn't find any actors to be in it. But that wasn't his first performance. He had been performing all his life.

Throughout the night there was a feeling in the room like people had some expectation of wanting something to "happen," but they weren't willing to participate. So, Frank had Linda explain what gestures were. People are paired up, they take their clothes off and Linda would pull out slips of paper that say physical gestures on them, from gazing into each other's eyes to exploring all parts of each other's bodies explicitly. Frank asked if anyone would like to do gestures and two people said they did: the guy who said he made people uncomfortable and Eugene in the wheelchair. So Frank paired them up to do gestures. And that is when the room cleared out. The woman who came with her friend with the guitar got up really quickly and her friend followed. Frank said as they were leaving that they could play music and they said that they would be back. We never saw them again. All the women who had come with Guillermo got up and left and he followed shortly after. Frank asked everyone who was not doing gestures if they would play instruments. The couple moved over to play for a little while but left shortly afterwards. There were a couple of guys left who had come in later who played instruments and Mikee and Alexi joined them. Eugene and the other guy who wanted to do gestures undressed and Frank, Linda and Erika undressed.

Frank asked Kyra, a dancer and performance artist that Frank had been talking with through emails, if she would dance and she said yes. Frank said there were costumes that she could put on so she did. Linda started reading the gestures and Eugene and the guy did them and Frank and Erika did gestures. The lights dimmed and the slides came on. Frank asked if Linda could undress Kyra and she said yes but she wanted to keep her pants on. Frank and Linda soon joined Kyra dancing and Erika joined Eugene and the other guy, who were later joined by another guy who often comes to performances, Emanuel. There were two guys playing instruments with Mikee and Alexi and everyone else had left by this point.



Kyra Rice reading Frank's poem.

Frank asked Kyra if she would read his poem "Wrapping/Rocking". She came up and sat next to Frank and read it. After the poem Frank asked people what they thought of the night. The guy who danced with Eugene said that it had been fun but not as transgressive as he had expected. Frank said, "Damn!" The guy talked about trying not to put out "sexual" energy and making women uncomfortable. Kyra said that she enjoyed dancing with Frank and Linda. She asked Frank if she should be totally honest and she said that when she was dancing with Linda she just felt a small sexual charge or desire but that she felt a

lot of desire from Frank, which was ok but she did not feel that desire back. She said that she had looked at almost all of Frank's web site and that she had watched Frank's interview with Philip Huang on the Shaman's Den. Watching Frank's interview with Philip is what made her really want to check Frank out. She knew Philip well and she saw that he had come to the interview with his plan, as he liked to provoke people. She loved how Frank had disarmed Philip and his plan. Through seeing Frank disarm Philip she could see what kind of person Frank was and she wanted to know more about him. She talked about how Phillip had Mikee sitting on his lap and how much Phillip liked that. Kyra was going to be on Frank's Shaman's Den soon and Frank said that he would be there with his desire. She said that was fine but that she might not feel that same desire. She asked if Mikee would be sitting on her lap too.

Eugene said that he really enjoyed the night. He said that the touching and rubbing and hugging had been really good, that it doesn't happen enough in life. Frank asked Kyra if she would read another poem, "Boundaries Kill." Eugene stayed for a while afterwards taking with Frank and Linda.

Frank had his work cut out for him at this performance with people who came with expectations of wanting "something" to happen but did not want to participate, and guys who talked a lot about things that pulled the focus from what was right in front of them. Frank moved through it like a master as usual. Once he introduced gestures it cleared the room for skin to skin dancing, erotic rubbing and exploring. Another amazing performance!

From: Corey & Alexi
To: Frank Moore
Thursday, March 10, 2011
Subject: Yesterday at BNG!

Last week, Corey told one of the regular customers at BNG all about the last Temescal performance. She is a brain biologist and teaches psychology at a local college. When she heard about the group that left the last performance, she said that the performance had "no rules", but that they had made their own rules, and so they left (i.e. according to their rules, they couldn't stay!) Corey had given her a flyer for the next, March performance.

Yesterday, she was back in the store, and told Corey that she had shown the flyer to her whole psychology class! And to one student in particular, who is about to begin working closely with someone who has cerebral palsy and doing preparatory research, she encouraged him to check out the performance series, because it would give him a very much expanded experience of the subject!

-- Corey & Alexi

From: Frank Moore

Ah, yes! The performance continues!

In Freedom,
Frank Moore

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, March 26, 2011

BY FRANK MOORE:

Well, finally I am getting to writing about this performance! For the last week I had to focus on doing an in-depth interview for an online art magazine.

During the eighties I did a performance series at the University of California Berkeley for over three years. Sometimes we had a roomful of people. Sometimes as few as one! And sometimes I just had a cast who thought one another were the REAL audience (besides the janitors who kept sweeping outside of the room so they could peek in). My favorite performances were when few people came, but when they came willing to play.

Last week's performance was like that. It has been years since so few came. And right away the older couple who found themselves in the wrong reality (when a guy started undressing Linda, Erika and I) left … Well, actually the CIA agent left before they did after I blew his cover! Who were left were Marc the depressed artist and Eric the musician who came to audition to play at the performances. Both came to play! When I asked Marc to create a sculpture using Linda, Erika and I, he didn't stare dumbly at me like most people do when I ask them to do similar things. He just went to work and stretched the form into a parade to the great music of Eric. And he was willing to play drums with Eric even though he didn't think he could play drums! Mmmmmm, did Marc blow his cover as a depressed artist?

A very satisfying performance indeed!



Performance poster by LaBash.

BY ERIKA:

We arrived at the space early which was a good thing because we couldn't get in since they had changed the lock on the door! We started unloading all the stuff onto the sidewalk and soon we had the new combination and we were in! Soon the space was transformed from all white walls to cozy, colorful and warm.

We were all set up when Frank and Linda started talking to Marc, the first guy to arrive who came on his bicycle. He found out about the performance from the East Bay Express when he was looking for something free to go to. He was a transient who had been traveling for the last two



years in Russia, Bulgaria, France and Spain. He said it was challenging because he didn't speak any of the languages. He found host families on the internet and did farm labor. He started traveling because he was depressed and needed an escape. Now he was back living in his apartment in Berkeley and he was still depressed. He was in the process of applying for Medi-Cal for depression but so far had been denied because he wasn't a pregnant woman or over 65. Frank said that he had been applying for Medicare but had to prove that he had cerebral palsy before age 21 even though he was born with it. He was born on a military base and the military had no such records and Frank having his doctor write a letter stating that Frank was born with cerebral palsy wasn't enough. Marc said that he was also a painter and had gone to the Art Institute of SF, but dropped out due to some family issues and got a job watching over a computer at Stanford at night. Linda said that Frank paints too and pointed out Frank's paintings on the wall, "Falling in Love," and "Let's Twist Again." Frank and Linda talked about how Frank went to the Art Institute in the '80s and nobody would talk to them. That is when they found out that what they had been doing was performance art. Frank had gotten his revenge at the end when a guest artist came to the art institute who was really interested in Frank. She brought all her famous artist friends up to Berkeley to see Frank and put him on the cover of her magazine "High Performance". Even the teachers at the Art Institute couldn't get on the cover of her magazine.

There was an older couple that came in and sat on the sidelines and shortly after that a musician came in who started setting up his equipment. Frank asked the older couple if they needed chairs and they did, so they moved up closer and another guy who had come in brought a chair and sat next to them. Frank asked the woman how she found out about the performance and she said that she saw a flyer up on a pole near Out of the Closet thrift store. She was drawn to come but couldn't say why. The guy that was with her came because the woman said that it would be fun. Frank asked the woman what she does and she said nothing that she wanted to talk about except that she wanted to become fluent in Spanish. She was taking lessons and said it was very hard to learn a new language as an adult. Frank said, "See?" to Marc. "You aren't the only one." The guy she was with was a carpenter.

The guy who was sitting next to them found the performance on Frank's web site. He had seen Frank perform years ago at Kimo's when Frank was performing with his band. Frank asked him what that performance was like and he said it was cacophonous. Frank said that for some reason he often gets booked at punk clubs even though he doesn't particularly like punk music. At Kimo's he was the holiday band for over a year playing on all the holidays like St. Patrick's Day and Valentine's Day. It had all started in the '70s when

Frank became the opening act at Mabuhay Gardens. They opened for bands such as The Dead Kennedys, Black Flag, and The Mutants. Frank Zappa saw the show and really loved it. Frank's group of 30 people who were doing the show split up and many of them were attached to being in a "real band." They didn't see what Frank Zappa saw, how great and subversive what they were doing was. The musician guy had his equipment set up by then and asked Frank if he had any requests. Did Frank want a punk song? Frank said quiet music. A little while later the music got louder and Frank said not too loud we have depressed people here.

Frank asked Marc if he would make a sculpture using Frank, Linda and Erika and he could take our clothes off if he wanted to. He said yes and wanted Frank wheeled to the center of the mats. He took Frank's shirt off and dressed him in pearl necklaces and some fabric on his head. He had Linda stand next to Frank, unbuttoned her shirt and had her place her hands on Frank and Erika's heads. He had Erika kneel down and put some pearls between Frank and Erika's hands. He unbuttoned Erika's shirt and then took it off. He added colorful boas around Erika and Linda and then had them all parade around the room, Frank making sounds. Marc pushed Frank's wheelchair. As soon as the clothes were being unbuttoned the older couple got up and left, but not before they had made a donation!

Frank asked the guy who had seen him perform at Kimo's what he did, and at first he said he couldn't say and then he said research. When Frank asked him what kind of research he said he couldn't talk about it. Frank said is it top secret? The guy said yes. CIA? No it wasn't that. Frank said is it ICE, the agency for immigration. No the guy said it wasn't that. Frank said is it ICE 9? It turned out that this was from a Kirk Vonnegut novel about a pill that was designed to freeze mud. Now you have lost me, he said. Frank asked him if the research he did was good for humanity. The guy said that some people think it is. Frank asked him if he thought it was good for humanity and he said no. Frank said, so your boss, and his boss, and her boss think it is important and the guy said yes.

Frank asked Marc what kinds of paintings he painted, what was the subject. He said that he paints right out of the jar. It is colors in motion with other colors mixing in motion with other colors merging and dissolving into each other. Marc said that he never sold any of his paintings. Frank said that he has sold a few but doesn't like selling his paintings. Linda said that we love having Frank's paintings up at home on the walls. At this point the guy who had seen Frank at Kimo's quickly got up and ran out. Frank said the CIA called and everyone laughed. Frank asked how it was so far. Linda said who are you asking and Frank said the crowd. Everyone laughed because it was only Marc and the musician and us left. Marc said that it reminded him of psychodrama. Frank asked him what psychodrama was for our TV listeners. Marc asked if this was going out live. It wasn't going out live but would be played on Frank's BTV show. Marc said that in psychodrama people act out pieces of their lives and things come up that scare them, things that they are trying to hide, and people want to run away just like what has happened tonight, a mass exodus. Linda said it was usual to have a mass exodus but usually we start out with more people before the exodus happens.

Frank asked Marc if he would read a poem. Marc sat up with Frank and he had him read "Locked In, Locked Out" with the musician playing behind him and Frank vocalizing. When Marc was finished reading the poem, Frank said a good poem for

when you are depressed. Frank asked Marc if he would drum with the musician and Marc said that he liked to drum but he was a bad drummer. Frank said that he liked bad and so Marc took up the roto toms and began playing. Frank, Linda and Erika moved over in front of Mikee's backdrop and undressed and began dancing. They danced deep, soft, erotically, sexy, explicit to the pulse of Marc and Erik's music.

At the end of the dance, Frank said, "Great drumming Marc." He asked Marc what he thought of the evening, and he said that he was glad he was not normal. Frank said yes. Frank asked Marc if he was still depressed and he said that he was distracted. Frank said good, you can't be depressed when you are distracted. At some point Marc had said that he didn't expect to be happy. The musician turned out to be a guy named Erik who had seen Frank perform at Burnt Ramen. He had gotten on the mailing list and responded to Linda's email that musicians were needed. He had followed all the emails about Frank's stay in the hospital and his recovery. He said that he was really glad that he had come, that it was a soft and heartfelt night, very intimate. Well, he said, it's always intimate. Marc said that he would like to show Frank his paintings but there were a lot of steps up to his apartment. Frank said to come back again and Marc said that he could bring some of his drawings next time. Marc could also check out Frank's paintings on his website. Frank said that he is working on an interview for *Kotori Magazine,* a magazine that created a community of underground culture art and politics. One of the questions that he is working on is about what is the difference between performance art and getting attention. Frank's answer is what is bad about getting attention? As if performance art is above that or different in some way. He recently had an article about him in a Russian fashion magazine Hooligan. Frank, a master as usual, created an amazing two hour performance with the small crowd that showed up and us!

BY DA BOYZ:

It was a good thing we were early! A few technical difficulties getting into the space, and we were hustling to get set up! But we were all ready to go before 8pm, and the first folks to arrive, about a half hour early, were an older couple, who sat behind the scenes on the risers … Frank invited them to come in, but they remained there as Frank started talking with another man who had come in, Marc. He had seen the listing in the East Bay Express … when Frank asked him what he does, he said that he had just returned to the area after being a "transient" in Europe for 2 years … He talked about how the main challenge was not speaking the languages! He said he worked on farms and traveled through Russia, Bulgaria, France, Spain … As Frank talked more with him, we found out that he is a painter, but dropped out of art school. When Frank asked him about it, he said it was a long story … it had to do with family stuff … he had a scholarship to go to the SF Art Institute, but ended up working in Menlo Park, "babysitting" a computer every night at a Stanford research center … He said now he was trying to get disability for his depression. As Frank talked with him more, it came out that the impetus for the trip was his depression, to make a change, to try something different … but he was still depressed. He said he didn't expect to ever be happy. Frank talked about how he is trying now to qualify for Medicare, and having to prove that he was disabled since birth, and there being no records to prove



it, even though he was born on a military base! Marc said he was also born on a military base.

When Marc's painting came up, Frank said he is a painter too, and Linda pointed out the banners of "Falling In Love" and "Let's Twist Again". Frank and Linda also told Mark about Frank's time at the Art Institute, about a decade after he would have been there, in the early eighties, how no one would talk to Frank, and how it was as if he wasn't there … and about the "revenge", when a visiting professor, and editor of a very popular "performance art" magazine High Performance, really saw what Frank was doing, and put him on the cover of the magazine! At the time, Frank and Linda did not really know there was a term for what Frank had been doing, called "performance art"! Frank had just been doing stuff for almost 20 years at that point!

Meanwhile, a musician had arrived and was setting up all his gear. Eric, it turned out, had seen and possibly played with Frank at Burnt Ramen, and had emailed Linda, had been on the mailing list for a long time, and was answering Frank's call for musicians to play at the series! He played guitar with numerous pedals and effects throughout the rest of the night, and it was really great! Later he said he was a little self-conscious, but had a good time. Frank told him he was great, and to come back! He said he would.

At some point toward the beginning, Frank invited the couple, and another guy who had arrived, to come into the main space, and bring chairs if they needed to sit in a chair, as opposed to on the floor … They came and sat in folding chairs on the edge of the rug … Frank started talking with the woman of the couple … how had she heard about the performance? She had

actually seen a flyer in the rain on University Ave., near Out of the Closet thrift store. Frank asked her what drew her to the performance, and she said she really didn't know. Frank asked her what she does, and she said, "Nothing I want to talk about" … and then after a pause said, "Well, I will talk about this … I'm learning Spanish and would like to become fluent in it, but it is not easy, especially when you're learning as an adult." Frank turned to Marc and said, "See!" It wasn't just him who had trouble with languages!

Frank then turned to the husband, and asked him what he does. He said he is a carpenter. And how did he find out about the performance? From her … And what attracted him to it? Well, she said it would be fun. Frank asked, "So what do you think so far?" He said, "It's fun!"

When Eric was first starting up playing, he asked if Frank had any requests. Punk? Frank said just to play not too loud. At one point, as he was tuning up, there were some loud bursts, and Frank turned to him and said, "Hey! We have depressed people here!"



Marc reads Frank's poem, "Locked In, Locked Out".

Frank also talked with the other guy who had come in and sat on the folding chairs next to the couple. He had seen Frank at Kimo's some years ago, and had looked on the website to find out about this performance. Frank had him describe the Kimo's performance, which was Frank singing with a bunch of musicians. He said it was "cacophonous", and obviously had really liked it. Frank explained how he had been the "holiday band" at Kimo's, playing on St. Patrick's Day, Mother's Day, etc. Frank said it was a "punk" place. Funny, Frank said, "I don't really like 'punk,'" but he said that was where he always ended up playing! Like at the Mabuhay Gardens, where he opened for the likes of Dead Kennedys, Black Flag, The Mutants, etc.! Frank Zappa had seen Frank at the punk mecca, the Mabuhay, doing the early show, The Outrageous Beauty Revue, and had said he liked it! But the group of about 30 who were all in community with Frank, living together and doing this show as just one of the things they all did together, didn't get how subversive it was, how amazing it was, couldn't appreciate what it meant to have someone like Zappa saying that. They wanted to be in a "real band", etc. And this is what eventually ended up breaking them all up.

At this point, we think Frank turned to Marc and asked him if he would create a sculpture using Frank, Linda and Erika as his material. Frank said he could undress them if he wanted for his sculpture. Marc said yes, and had Frank pushed out into the middle of the room. Linda was between Frank and Erika. He had Linda put her left hand on Frank's head, and her right hand on Erika's head. He unbuttoned Erika's shirt and let it fall open, and did the same with Linda's shirt. He had Linda and Mikee take Frank's shirt off, and put boas around Erika and Linda, weaving them together with Betty's pearls which started on Frank, and

wove through Linda and Erika, and a skirt on Frank's head like a sheik's headdress. It was great! He posed the three of them, and then had them move around the room as the sculpture, he said "a parade", pushing Frank's chair, several times in a circle, and then pulled Frank back into his spot, the end!

But as soon as Linda and Erika had started getting unbuttoned by Marc for the sculpture, the couple ran out of there! So now, it was just Marc and the guy from Kimo's. Fun sculpture!

Frank turned to the Kimo's guy and asked him what he does. He said he couldn't say … and then said that he can say he does "research". Hmmm! Frank asked, "Top secret?" Yes … "CIA?" He said no … "ICE-9?" Frank asked … The Kimo's guy seemed a little uncomfortable to be on the spot, but also was enjoying this back and forth, and it seemed like he was trying to say something about what he does without revealing too much … he thought Frank was saying "ICE", Immigration and Customs Enforcement … but Frank went on to say something about freezing mud! Later we found out that Frank was referring to a Kurt Vonnegut novel where there is a scientist who invents "ICE-9" for the military because they are looking for something that will make it easier for them to get through the mud! He invents a little pill that freezes the mud, but it ends up freezing the whole earth when they use it!

Frank asked him if his "research" benefitted humanity. He wavered … He said that some might say that it did benefit humanity, and they might have a point … Frank asked, "Your boss?" He said, exactly. And his boss? And her boss? Right, he said. But in the end, he said he himself didn't think that it benefitted humanity.

And at this point, we think Frank turned to Marc … we think he was asking him what he thought so far. And it was only a few moments before the Kimo's guy ran out of there, literally! Later, Mikee said that the Kimo's guy was looking at his phone, and then just bolted up and left! Frank said, "CIA." We all laughed.

Marc said that it reminded him of the late '60s psychodrama theater. Frank asked him what that was. He asked Frank, "You don't know…?" Frank said, not for him but for the TV audience. Because now Marc was the only other "audience". "Are we live?" Marc asked. Frank and Linda explained that it was for Frank's show on Berkeley public access. And how Frank used to be on every night of the week, all night! Now it is 4 times per week.

Marc had described the folks leaving as an exodus! Linda said that people always leave, but usually we start with more people. Marc described the psychodrama as people role-playing, to act out parts of their life, and things come up that they don't want to look at, want to hide, so they want to run, and sometimes they do. Like tonight!

Now Frank asked Marc if he would read one of his poems. "Locked In, Locked Out". Marc said something about having a hard time hearing with the music … Eric turned down a little … and he also said he would have to stumble through it, not having read it before … but he was willing. It was a great reading, with the music behind it and Frank vocalizing along with Marc. After the poem, Frank said it was a good poem if you are depressed!

Now Frank asked if Marc would play music with Eric. Marc said that he didn't really play anything, but he always liked drumming … but he is a bad drummer. Frank said he likes "bad". And said that we have the roto tom drums right there, with sticks … Marc said, oh no, he would play with his hands. Marc brought them over to where he had been sitting next to Frank,

and got set up. Frank and Linda and Erika got undressed and started an erotic dance in front of the big backdrop while Marc and Eric played … The music and Marc's drumming were wonderful and the dance was beautiful, erotic, sexy, explicit. Corey said later that Frank made the most of the performance! What might have looked to some that it was a performance that would not amount to much, given the number of people who came, and what percentage of them left within the first hour … Frank was a master!

Right after the dance, Frank turned to Marc and said, "Hey, I thought you said you didn't know how to play drums!" Frank said the music was great!

Throughout the performance, Frank would turn to Marc and say something in the context of "depressed" … At one point, he asked if Marc still felt depressed, and Marc replied no, that he was distracted from it by what had been going on. This might have been right when the Kimo's guy left. Frank said that was great, if he was distracted then he couldn't be depressed.

After the dance, Frank asked how was the performance thus far. Linda asked who Frank was asking. Frank said he was asking "the crowd"! Meaning, Marc! We all laughed. Marc's reply was that he was glad that he was not "normal". Frank said, "Exactly." This might be where Frank brought up his interview questions from *Kotori Magazine* which he is working on … Linda described *Kotori Magazin*e … Frank pointed out that it is "mainstream", but they wanted to do a feature on him! And Linda paraphrased the description of the magazine, which is great: "Where the future of music, art and politics collide to define a new and necessary progressive culture. KOTORI is devoted to keeping readers informed about socially conscious artists in the increasingly collaborative fields of rock, hip-hop and electronica. KOTORI is dedicated to providing its readers with insight into an emerging culture defined by progress towards a globally cooperative and environmentally sound way of life. KOTORI is a different kind of magazine for a different kind of generation."

Linda said that one of the questions was, "What is the difference between performance art and just trying to get attention?" Linda described how Frank, as usual, does not just answer the questions, but goes deeper. For example with this question Frank asked, why the "just" in "just trying to get attention". What was wrong with trying to get attention? As if there were something more glamorous about "performance art" vs. trying to get attention. And what are you trying to get attention for? Frank was putting it all on an even playing field.

At some point, Frank also asked Marc about his paintings, what were they like? Marc described them as motion colliding with motion, patterns merging into other patterns, and then dissolving … something like that … it was a great description for something that was probably hard to describe without seeing. After the performance had "ended", Marc said that he would like to show Frank some of his paintings, but his staircase up to his place was long and narrow, it would be hard for Frank to get up there, and the paintings were too large to bring … but in the end he said he would bring some of his drawings next time to a performance. Great! He had also said something about not having been able to sell his paintings. Frank said that he has sold some, but he doesn't like to sell them. Linda said they liked having them around, having them up in the house. Marc gave Frank a hug after the performance. It felt like the whole experience had meant a lot to him.



Frank also asked Eric what he thought of the performance, and he said that he didn't really know what to expect, and was self-conscious about his playing at first … he said it was very mellow, and heartwarming, and intimate. He said something about Frank's performances not always being that mellow, but always intimate.

The end …

Afterward, Marc talked a little more with Frank and Linda, and with Eric … he hugged Frank, and they talked about his paintings, and his coming back … Frank said to check out his paintings online … Marc didn't have a computer, but he could see them at the library where he goes to check his email. And Eric came up after he had loaded out all his stuff, and talked briefly with Frank and Linda about his other musical projects and how he had enjoyed playing with Frank, and how he would definitely come back and play again.

We broke down the set, had popcorn and talked about the performance … later Mikee confirmed that it was spring break, and that may have been one of the reasons for the small crowd. But on the other hand, as Linda said, most often it's a case of "je ne sais pas"!

The Erotic Greeter

Hopkins Street, Monday, April 4, 2011

BY FRANK MOORE, MONDAY, APRIL 4, 2011:

Just got back from doing my part of Maggie Lawson's performance, **small pieces of your truth** [see to the right her directions]. I picked the option PUBLIC GIFT. The free service of my part was being available to be touched and physically explored as THE EROTIC GREETER. I had a sign to that effect as I sat outside the shops on Hopkins Street for about ninety minutes. It was a great day to be sitting outside! I don't know if I used any skills from my Master degrees in psychology and in performance/video [I don't believe I got any skills from those days]. I did similar performances long before grad school!

Anyway, I sat in the shade and engaged with people as they passed by as Linda about ten yards away documented it with photos and video. Most people just passed me, working hard on NOT looking at me. Of course little kids looked and pointed. Some people said "Hi, Frank," knowing me from my Berkeley community public access cable show. And one of my favorite singers, Shelley Doty, with her son stopped to talk. And a guy pulled up and got out of his car to talk. He said a few weeks ago he was building a fence for a guy and the guy told him about me. So he wanted to meet me. So…!

A fun day!
Frank Moore

From: Maggie Lawson
To: Frank Moore
Sent: Tuesday, March 22, 2011
Subject: Small Pieces of Your Truth

Dear Frank Hello! I'm sad I haven't made it to a performance since we last saw each other. It was definitely a magical experience and your work has helped me shift and expand how I define my own artwork. Now, I'm reaching out to you because I would like to ask you to play, for one week, the game I created during my residency in Italy, Small Pieces of Your Truth. You might remember that the game is based on 9 different identities and is played over nine weeks. Each week the participants investigate each of the identities through the choice of a creative activity card and completion of the activity on their own. This is the poem that inspired the name:

"I am speaking my small piece of the truth, as best I can ... [We] each have only a piece of the truth. So here it is. I'm putting it down for you to see if our fragments match anywhere, if our pieces, together, make another larger piece of the truth that can be part of the map we are making together to show us the way to get to the longed for world."
-Minnie Bruce Patt

I love how you create a space for others' creativity and play and in my own way I'm doing the same. I'm taking your advice and moving forward with the work, trusting the resources will follow. I'm still looking for funding to support playing it for the entire 9 weeks and creating a group art show for this project be they grant funding or otherwise. The intent in playing the game for this ONE week is to get feedback from the participants into what the full 9 week game could look like. We will

EVENT DESCRIPTION:

Congratulations! You've become part of the chosen few to play Small Pieces of Your Truth for its first time, in real time.

If you accept this challenge choose ONE of the activities below and do it BEFORE April 9.

On April 9 we'll meet at Pueblo Nuevo Gallery from 2-4:30 pm (Pueblo Nuevo Gallery, 1828 San Pablo Ave, Suite 1, Berkeley, CA) and keep playing together. There's no right or wrong way to play. Creatively interpret the instructions and on Saturday come and meet the rest of the group, a truly inspiring group of artists and creatives.

Choose one:

Public Gift Set up a table in a public space and offer a service for free that uses some skill you specifically received through your formal education thus far. If and when people stop, ask and record why each person stopped to use your service. N.B. Don't worry if no one stops to use the service this is interesting information too. Take photos of the table and/or people that stop to use the service with a caption under each person's photo of why they stopped to use your service and/or a caption under the table photo of why or why not you were able to attract people to your table.

Scrapbook Collect any materials in your life that either make reference to the highest level of formal education you have received or are things/work/references that are available to you because of your education level. Using the paper and supplies of your choice create 2-3 "scrapbook pages" of these materials (search scrapbook examples under Google images for inspiration or guidance).

Pilgrimage

Pilgrimage 1. a journey, especially a long one, made to some sacred place as an act of religious devotion. 2. any long journey, especially one undertaken as a quest or for a votive purpose, as to pay homage.

Identify a time and place in your life when you had the most intense experience of learning. Now, create a real or virtual way to return to the place where this occurred. For example, this might include finding the people you were with on the internet, going to a place that represents that place near your current residence, or if possible, returning to this place. Leave something in the place you choose that pays homage to this moment. Answer this Question: How does your most intense experience of learning similar or different from your most important experience in the formal education system? Record how you paid homage with a text or photo and write out the answer to the question.

I hope to play with you all on Saturday! Feel free to email or call me with questions (510-395-0205)

In Appreciation,
Maggie

also be posting documentation, photos, video interviews, etc. on the Eye to Eye blog (my non-profit project) that you can share with your community.

I chose to ask you not only because I see as both a community leader and generator as well as an artist. Not all artists are courageous enough to do both. I admire how you've consistently taken risks over these last 40 years and I would love some of your risky behavior in this space.

Here are some of the details for participation:

Who: Up to 9 community leaders and artists, including lead artist Maggie Lawson

What: Playing of Small Piece of Your Truth exploring Educational Background

When:
April 2: Participating artists and community leaders receive activities by email (activities can be completed in as
little as 2 hours)
April 9: Participants bring their completed projects/documentation to a group meeting and light breakfast 10 am-
12:30 pm

Where: Pueblo Nuevo Gallery, 1828 San Pablo Ave, Suite 1, Berkeley, CA
If you want to follow up with me by phone or email free to reach out either way. My phone number is 510-395-0205. Looking forward to playing with you soon!

Peace,
Maggie

From: Maggie Lawson
To: Frank Moore
Sent: Friday, April 08, 2011
Subject: RE: Are you game?

Thanks Frank,

You're awesome. I really look up to you as a role model and I so appreciate your willingness to keep the connection between our work alive. I sent out your responses to the other participants as inspiration. Wheh, my stomach is tightening just thinking about tomorrow but I took your write up about your last month's performance to heart. Even if a few people actually end up showing up they'll be exactly who needs to be there. Saying a prayer to stay open, flexible, and have FUN! Which is one big reason I'm doing it—the sheer joy that come from connecting through my art. Thanks for the poetic reminder about playing:

I came to play!
Came to the table
to play
I don't care what I have
to do
To get a seat
At the table

I play every hand
Dealt to me
Not really caring about
Winning or losing

Subject: Re: Are you game?
From: "Frank Moore"
Date: Friday, 8 Apr 2011
To: "Maggie Lawson"

Great, Maggie! connection [deep, erotic, human] is what it's all about. It helps when you as an artist remember it is not YOUR art. You are the conductor [in the many meanings of that word]. But if you do your responsibility, but the audience or whatever don't take their responsibility in the piece, you



should not think it is you! Of course, if the piece is "successful" [in reality we never know the true full effects of any piece], it has little to do with you other than you did your function responsibly. Of course when people praise me, I don't stop /correct them!



Staying open, flexible, and having fun with abandon are keys to a rich life! today I was downtown getting my new sexy glasses. We were getting into our van and a woman walking by said, "I watch your show on TV all the time! YOU GUYS ARE AWESOME!" We thanked her. But she said, "No! Thank you!"

We can not leave our house without having that kind of response!
See you at the next Temescal performance [Saturday April twenty third]!

In Freedom,
Frank Moore

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, April 23, 2011

FRANK'S DESCRIPTION OF THE PERFORMANCE TO ACCOMPANY THE VIDEO ON VIMEO.COM:

This is a night of the monthly performance series I have been doing for over two years in Oakland, California. At first I called the series REALITY PLAYINGS. But when people kept yapping about how I threatened their comfort zones, I changed the title to THE UNCOMFORTABLE ZONES OF FUN.

For three hours I totally improvise around who comes. So I never know what will happen next. Often it gets very surreal erotic by the end!



Performance poster by LaBash

FRANK TO THE E-SALON, APRIL 17, 2011

I HAVE TURNED UP THE EXPLICIT FACTOR (E.F.)! SO COME SATURDAY TO PLAY!

ABOUT THE PERFORMANCE BY FRANK MOORE:

The performance Saturday was like eating at an Italian family restaurant! Courses, in the form of people, kept coming in all night. Actually an audience member was so moved that he disappeared at one point into the street and dragged strangers into the theatre. Two of the strangers got extremely into the tribal community which had been created. Most of the people who came were ready to play, even bringing their own musical instruments (even the woman who is a buyer for the rich (buying literally shit for them!) brought her harmonica). They cleaned out our three bins of free stuff which we have been carrying around for years! They were ready to pull their weight in the performance. This was especially true for the "autistic" kid and his "caregiver." The boy had a ball playing music joyfully, and he was able to put it into words. It turned out that another guy had a sister who is severely "autistic." All I had to do all night was to keep weaving the threads together and come up with bits like using a timer when a guy said he needed four minutes before he would be ready to take his clothes off. NO PROBLEM!

But things were so rich I ran out of time again! I couldn't even follow up with the woman who said I was the inspirational source of her art of sexuality and spirituality (she even said I was one of the Grandfathers (am I that old?)). Everything was so intense, dense and silky deep, time just ran out. We realized that one of the keys of the



series is it is free. This opens it up to people who are living on various edges! I always have kept the price low, flexible, or nonexistent!

BY DA BOYZ:

Several people came early, almost a half hour ahead of time … there was a black woman with a young black guy … they hung out until we finished setting up, and started looking through the totes of free zines, poetry chapbooks and books, flyers, tapes, CDs, VHS tapes and t-shirts! There was also another early bird, an Asian man, who stayed and waited for the performance to "start" …

Right before 8, three others came in … we were to find out that they were Deborah, Lawrence, and Matthew. Frank started talking to Deborah, asking her what drew her to the performance. She said that Frank opened the door for her to be able to do what she does. Frank asked her what she does. She said he was looking at some of it, i.e. that she designed some of her clothing, but basically she is an artist, and she talked about working with people in the area of opening up sexuality, exploring how the body is a nexus of both pleasure and spirituality … that Frank was an inspiration for her in this. She said she read an article about him years ago that a friend Deva Kasnitz had turned her onto … something in the *Bay Guardian* from the 1970s. It turned out that Matthew had seen the listing for the performance in the East Bay Express, and had told Deborah about it. They both go to school together, studying at the Unitarian Universalist School … he was studying to be a minister. He was attracted by the description of the performance, "uncomfortable fun", and then did some looking around on the website, and was very attracted by everything he saw … he talked about how it reminded him of the focus of the Unitarians … on community, non-denominational …

They had brought a drum … it was one of the first things that Frank noticed as Deborah carried it in … We think Frank asked her to play, but perhaps it ended up in Matthew's hands because she was talking with Frank … and Matthew would have to stop while he talked to Frank because he said he couldn't do both at the same time! Meanwhile a guy with multicolored dreads came in carrying a guitar case … Frank said he noticed that he brought an instrument with him, what did he play? He said clarinet, and Frank asked him to play, but he didn't actually play it, although he soon was picking up other percussion instruments and playing with the others. Soon Frank was inviting anyone to play, and the young man who was there with the woman was eager to play. He said that he had played drums … it seemed that he might have some kind of "disability", mental, developmental … he started right up on the drums, and at some point moved to keyboards and back and forth. He played for much of the night, having a total blast, really getting into it! When Frank talked with the woman who he had come with, we found out that she was a caregiver for autistic and mentally challenged young people … Frank said, "Aren't we all (mentally challenged)?" She totally agreed! She said the line she always uses is "What is wrong with people?!" The boy was autistic. It was amazing and heartwarming the way that he was at the performance, and the way Frank talked with him as he did with everyone there, and how the boy responded with a lot of passion and confidence, talking in terms of knowing himself and being part of something together with other people. After the performance, Mikee described how he would stand at the keyboard and hit a note with passion, and throw his arm up in the air for emphasis like a rock and roll lead singer!

Meanwhile, Frank talked with the Asian man who had come in … he said he was in "food service", he worked in a Vietnamese restaurant in Berkeley, and had been attracted by a listing for the performance online, perhaps in SF Gate … he really liked the description on the flyer, it had sounded fun! He too played instruments for much of the night, and stayed almost the whole time. You could tell he really enjoyed it!

Frank asked Lawrence, who was with Deborah, what he did. He was slow to answer … and finally said he "worked on becoming a better person." Frank asked, "How does one do that?" We can't remember what Lawrence said, but Frank added that he has never worked on becoming a better person, that he is lazy! We think that Frank said he just was a person … Deborah chimed in that Frank was lucky he didn't have to … But Frank said that he likes Lawrence the way he is. Lawrence said, "Then it must be working!" When Frank said he was lazy, Deborah called him a "Bummisattva"!

Soon a couple arrived, and sat down on the mats with the others … she had seen the flyer at University & San Pablo, and said that she was usually the type of person that knows exactly what she is going to be doing at every given moment, but she decided to come to this, and now had no idea what she would be doing! She said something like "maybe in 10 minutes or so I'll pull out my harmonica and torture everybody!" Frank asked, "Why not now?" It was because she had to pee … she did later take it out and was playing along with the now constant evolving percussive soundtrack played by the autistic kid, the caregiver, Matthew, the Vietnamese food server, the dreadlocked artist, and others …

Frank asked the man who had come with her why he had come to the performance. He said that she had told him about it … Frank asked, "Do you always do

what she tells you to do?" He said, "Usually!" Frank said, "We'll test that out later!"

Frank talked with her more too, and we found out that what she does for a living is buy things for rich people, all kinds of things … she said later that recently she bought a sculpture for one of her clients that cost $8,000, and was made completely out of guano (bat shit), an abstract sculpture! Frank asked her what she does for fun. She said that she spends time with her friends, and has sex with "this guy", pointing to the guy she came with, and she said something like she shares everything with her friends … Deborah asked, "including sex?" … and she was vague … it sounded like maybe! She said "a little" … Frank asked her to expand on that, and she talked about how she was the kind of person who tells her friends everything about her life, so that they really know all the aspects of her life, including her sex life in detail, so that it kind of blurred the line between friends and lovers …

At some point, Frank asked Deborah and Lawrence if they would undress each other, and then dress each other only in the costumes and jewelry we had laid out … they said yes, and were soon up by the costume rug, taking off each other's clothes, and putting costumes and jewelry on each other. We all noticed that Lawrence had a pair of flesh colored pantyhose on under his jeans, which he left on! And Deborah left her underwear on, although later we saw that she took them off …

Frank asked Matthew if he would do the same with Erika, and he hemmed and hawed … he said he was really enjoying playing the drum, and his instinct told him to keep playing the drum for another 3 or 4 minutes! So Frank took him at his word, and asked Alexi to set a timer!

When the timer went off, Matthew put down the drum and went over with Erika to the costume pile, and they undressed each



other. But we did notice that he left his boxers on! Erika later said that Matthew had said something like, "I'm gonna have to stop you there!"

But later, Frank asked Matthew to describe his outfit, and Matthew went through what Erika had dressed him up in … and mentioned that his boxers were on underneath. Frank asked why. Frank had said to undress, and then dress only in the costumes … He could see taking the boxers off after the new costume was already on, but … So Matthew slipped them off! Frank asked, "Now doesn't that feel better?" He said yes it did …

It seemed like it was around this point that Frank asked if Lawrence and Erika would dance together wearing the double elastic waist band, which is stretchy but connects the two people together at the waist. Lawrence said yes and soon the two of them were doing this amazing dance throughout the space that went on for a long time as Frank talked with others … it was really quietly soft and beautiful!

Frank talked more with the woman who buys stuff for rich people … he asked her if she thought they were happy. She said that on one hand, she would say no. But then again, they have "access to more instant gratification" than the rest of us, so in that way she could say that they were happy. In the end, she said that she really couldn't say for another person, whether they be rich, or out on the street, if they were happy or not.



A thread of conversation started with Deborah about compromise. Frank said he doesn't compromise, but Deborah said that sometimes you need to compromise to work with other people, you need to meet people "where they are". Frank didn't see that as compromising. Compromise was doing something you would not normally do, or not feel good about, in order to get something. In the end, Deborah said that it was probably just a semantic issue, because she did not believe in compromising in that way either. She said she liked that Frank does not compromise.

At some point, Frank asked Deborah to ask him questions … she asked him if he thought that today's social problems could be traced to the way that society looks at/treats sexuality. Frank said that he felt it was more to do with people not taking personal responsibility.

The conversation about compromise brought up the recent correspondence between Frank and Jake McGhee, the editor of Kotori magazine, about his wanting to start hustling ads to make the magazine "lucrative", so that he doesn't have to work another "soul sucking" 9 to 5 job. This led to Frank asking Deborah if she would read "Art is a Bitch", which was also Frank's answer to Jake.

"art is not a career, not a money maker, but a money taker, an addiction"

Deborah did a great reading of it, and it felt like people really got it.

The woman who buys stuff for rich folks asked Frank if he has ever done anything

that he didn't feel good about just to make a living. Frank said no. We think that another part of this conversation was Linda expanding upon this by talking about how we always have everything we need, but don't go after having things, but focus on each other, on relationships, and yet have always had enough, have houses, cars, etc., but not by focusing on having things.

At some point, Frank asked the Vietnamese man if he would come help Linda undress Frank. He didn't want to, but the dreadlocked artist was willing, and he and Linda undressed Frank.

There were several points when Frank asked the autistic kid about his experience of the performance. He said that he came there to be with people, to show respect and love to people, and was thanking everyone there for being there … Frank told him that he was great on the drums, and he said yes, and thank you very much! At some point later in the performance, Frank referred to him, saying that he pulled his own weight in the performance, that he took personal responsibility for being there.

After Frank was undressed, he asked Matthew if he would rock on his lap. Matthew said no. And then at some point he asked Frank, why did Frank pick him to get undressed with Erika? Did he look like someone who would get undressed? Frank said, "Do I look stupid??" Everyone laughed! Frank continued, "Any way I answer that … " basically meaning he would come out looking bad either way he answered it. "If I wanted an easy target, I would have picked her!" indicating someone else there. Frank said he had to work hard to get Matthew undressed!

At some point, he asked Lawrence how the performance was for him so far … Lawrence again was very slow to answer, and with few words … the room became very quiet … all that you heard between his words was the sound of the Casio keyboard drum machine that someone had left going … finally, he said, "It is a perfect moment." … Frank asked, "How?" … long silence, and drum machine … Frank just hung there with him, we were all hanging on his response! It was like he was meditating, his eyes closed and he seemed to be focusing very hard with his hands together as if in a prayer … this went on for what seemed like a very very long time! He said something about feeling very good, about how everyone came there together to create … It was fragments of thought … eventually something else happened to break the spell!

Perhaps it was that Frank asked Matthew how the performance was for him thus far. We think that this is the point that Matthew talked about his sister, who is autistic, and only a few years younger than him, mid-twenties … the performance seemed to bring this up for him … he talked about her having the functionality of a 1-year-old, and how she would touch herself in public (in the context of this being a problem) and how he could not have an emotional relationship with her … Frank asked, "But you have an emotional relationship with a one-year-old?" Yes, he said … obviously Frank was saying that Matthew was missing a lot in the way he was talking about/relating to his sister. Frank asked if he would come up and read "Out of Isolation". It was a very powerful reading, and of course addressed exactly what Matthew had brought up about his sister. After he finished reading, Frank said that we need people like Matthew's sister, and the autistic kid (who had left at this point). Frank said, this is not just a corny saying. We need them to evolve. We need the diversity.

The dreadlocked artist had left the space for a little while, and now came back in with a young guy and two young women. We were soon to find out that he had met them out on the street and told

them to go check out the performance, that there was some "funny shit" going on in there and it was FREE! Frank suggested that perhaps the guy was a plant that Frank had sent out to find people and bring them in, or we may all be plants! The dread-locked guy did not say anything, going along with it! The three had been out celebrating one of the girl's birthdays and were on their way to get some ice cream … Frank asked the young guy in a hoodie with a goatee, what he did. Like several others that night, he didn't really have an answer … he said something like that he "breathes, eats …" etc. One of the girls that was with him (not the birthday girl) said she "exists".

Deborah called out something about the new group getting undressed, and Frank said, "Don't give me ideas!" Then he asked Deborah if she would come up with something for the new group to do that would involve them undressing. Deborah said ok, and turned to the three and asked for their "consent" to undress and dress up as the "Queen of Spring", mentioning Aphrodite … in the context of a ritual of celebrating Spring of some sort … None of them seemed very attracted by the proposition, and it was interesting to see someone else approaching people about doing something like getting undressed in a way very different from Frank, and to see how it doesn't work, as Linda and Frank were saying later, to be "reasonable". Frank just goes for it, he is not "reasonable"! So the three seemed a little confused by what was going on, and one of the girls left, the birthday girl. Frank asked the guy if he would come up and read one of Frank's poems, "Locked In, Locked Out". Later, Linda said that he was literally trembling while he read the poem, but it was a great reading. And afterward, Frank told him that he did a great job. You could feel that this made him happy. Frank asked him if he had felt uncomfortable reading it. He said yes. Frank said that that gave him power. Frank had won him over. He seemed very affected by the whole thing. Frank asked him at some point what he thought of the performance, and while we can't remember what he said, it was expressive of a deep response to it. Frank said, "And in just 15 minutes!"

Next, Frank invited the girl to come up and read randomly from his writings binder. First she read a short surreal poem, which probably had come from "Dream Traveling … " And then she picked a poem Frank had written for Erika, "Graduation", which is so beautiful. After the reading, Frank asked her what she does. This is when she said she "exists". He asked her where she was from, and she said, Reno. Frank said something like, "That explains it." She talked about really liking being away from Reno, here in Oakland, meeting new friends like the two she came in with tonight. Frank asked her why go back to Reno. She said because of school and work. She studied behavioral psychology. Frank asked, "Are you Skinner?" She said yes. She asked Frank if he was Skinner. He said, "No, Maslow." You could feel that Frank had won her over too.

Frank asked the crowd if anyone wanted autographs, referring to the new book, *Art of a Shaman*. But the girl thought he simply meant his autograph, and she did want one! She held out her crumpled flyer for Frank to autograph, but he suggested the free "Magical Act of Doing" chapbook that we have out on the literature table. Both she and the guy got copies of this autographed by Frank. Frank told her that the Magical Act of Doing was good for psychology. It felt like the two were really transformed in a very short time through interacting with Frank. And then they spent a long time looking through the free boxes, picking out nice piles of stuff. We saw afterward that all of the t-shirts had



been taken too. The dreadlocked artist took a big bag of tapes that he was going to "recycle" into the community. He told Frank after the performance had "ended", how much he liked it, and that he thought he had read about Frank when he was in art school. Frank said to come back!

When Frank did say, "That's it", meaning it was "over", it felt like people really didn't want it to be over. Lawrence sat there on the floor for a long time before he actually got up and got dressed to leave … people mingled around the free boxes, picking out neat stuff … Matthew got dressed back into his street clothes, but actually left wearing one of the t-shirts from the free boxes. Frank asked him if tonight would change things with his sister, and he said yes, he thinks so. Frank had also asked him how he would be describing the performance to his class. Matthew said that he probably wouldn't describe it to his class, maybe some of the people in his class … he doesn't generally go before the class as a whole … we think that he said something about expanding, and about it being surreal … Frank told him that he is available for his school. Matthew asked if he meant to do a performance like this. Frank said, "Or to talk." Frank told Matthew to come back, and Matthew said he definitely would, and he would bring others with him to experience it. That was very neat!

He also told Deborah and Lawrence to come back! Frank said, "Then we can get to you rocking nude on my lap!" Frank and Linda described how it often felt like it was just getting started, even at 48-hour performances … Frank had run out of time!

We were all blown away by how amazing a performance it was, how so much happened, and the transformational feeling of it all. Frank talked about how he just followed! It would make yet another amazing cable show for BTV. It was fun to think of people watching this on TV, how fascinating and mind altering it is!

BY ERIKA:

We were just finishing setting everything up when the first people arrived. The cozy mats were down, the backdrops were up, including Frank's new vinyl paintings. Just

behind where Frank and Linda would be sitting was Frank's new book, *Art of a Shaman*, on display and ready to be autographed.

The first people to arrive were a young black man and an older black woman. They looked through the free boxes and the table of Frank's painting post cards and writings as we were finishing setting up the lights. Then three people came in together. The woman was carrying a drum. Two of the people were classmates training to be Unitarian Universalist Ministers. One of them had found a listing for the performance in the *East Bay Express* and he had asked several of his friends if they would like to come with him and Debra had responded. Debra had first heard about Frank in the '70s when a friend of hers had given her an article about Frank. She said that she really looked up to Frank. Frank was an inspiration to her and that it was because of Frank that she was able to do many of the things that she has done. Frank paved the way for her. Frank asked her how. She said Frank helped her to teach people about their bodies, how to enjoy their bodies and about the link between your body and spirituality. She said that we just need to follow our instincts and to tell our minds to shut up. She said we are given a lot of limiting messages all the time. In addition to the art she creates on her clothing she creates other kinds of art.

Matthew who had told Debra about the performance said that he was attracted to many things on the flyer like uncomfortable, fun and participatory. He was enjoying school where he was training to become a minister very much, especially because of the diverse students who were from all different religious backgrounds. He was enjoying the community he found at school. He thought that coming to Frank's performance felt like it fit into that. He was trying to grow as a person and school was helping him to do that and he thought the performance would too. The other guy who was with them, Lawrence said he came because he was Debra's partner. When Frank asked him what he does, he said that he works on being a better person. Frank said that he liked him just the way he is and Lawrence said that it must be working then. Frank said that he never works at being a better person. He is lazy.

Next Frank talked to the woman who was the first to come in with the young man. She said that she was his caregiver. They found out about the performance online when they were looking for something fun and free to do. Frank asked her what kind of caregiver she was and she said to autistic and mentally challenged people. Frank said that is all of us! And she said yes, she is always thinking, what is wrong with people these days. She said that they were having a great time. The young guy with her said that he once played drums in a band. Frank asked him if he would like to play drums and he got started. He continued to play music throughout the night, free and enjoying, raising his arms at some points like a rock star. His caregiver said that she played the flute in high school and that her mother had been involved with religious music singing and piano. Frank asked her if she played keyboards and she said a little bit. Frank said if I can play the piano then you can! She got up and they both started playing music.

There was a man sitting towards the back who heard about the performance online. He said he was attracted to many things on the flyer. He said that he was in food service, that he worked at a Vietnamese restaurant in Berkeley. Another guy arrived who brought his clarinet. Frank told him he could start playing but he never got it out, instead he played various toy instruments that we had set out. When



Frank asked him what he does he said that he does what he wants to do. What does he like to do, Frank asked? He said coffee, going out, seeing people. A couple came in at this point. The woman had seen a flyer up. She said that she always has everything planned in her life, knows exactly what is going to happen next and this looked like it would be completely different than that. Frank said yes. He asked her what she does and she said that she buys things for rich people. When she is not doing that, she spends time with her friends and has sex with this guy and she pointed to the guy who was sitting next to her and she said that she shares everything with her friends. Debra asked does she share sex with her friends. Frank asked her to expand on that. No she ended up saying my friends are my friends. Frank asked the guy who was with her why he came to the performance and he said that he came because she came. Frank said do you usually do what she tells you to do? He said, "Yes, most of the time." Frank said, "We'll test that later."

Frank asked Debra and Lawrence if they would undress each other and then dress each other in only the costumes and jewelry that were laid out. They said yes and it wouldn't be the first time! They got up and slowly and playfully undressed each other and put on costumes. Lawrence dressed Debra in Frank's flame skirt and a fuzzy tube scarf on top. Frank asked Matthew, the guy who was training to be a minister, if he and Erika would undress and dress each other in costumes. He said that in school they teach him about following his instincts and his instincts were telling him to drum for about four more minutes. Frank said, Alexi, can you set a timer. After the timer went off he got up and Erika undressed him and dressed him in a pink skirt, necklaces and bracelets. He went over to the key board and drums and started playing after that. Frank asked him to share what his costume was. He said well, I have on this skirt that has slits up the side, of course I have my boxer shorts on underneath. Frank asked him why. The directions were to completely undress and then dress in the costumes or at least put the skirt on and then take off your boxers. He said ok and he took off his boxers. Frank said, "Feels better?" And he said yes, a little, it does.

Frank asked Lawrence if he would put on the elastic costume and dance with Erika. He said yes. The elastic costume is two circles of elastic that are sewn together, so Erika and Lawrence were attached to each other by the elastic as they danced. Lawrence and Erika danced playfully around the room, pulling each other around the room as they danced.

Frank asked the woman who buys things for rich people what she buys for them, and she said she buys hotel rooms, concert tickets, anything they want. Once she bought a sculpture of bat guano for thousands of dollars. Frank asked if they were happy. She said that the rich people have more instant gratification but she could not say for sure who is happy or if rich people are happier than people on the street.

Debra asked Frank if he thought that all of today's social problems can be traced to how people look at and treat sexuality. Frank said that it was about people not taking personal responsibility. Debra said that

she liked that Frank did not compromise. She said that sometimes you need to compromise to meet people where they are. Frank said that he didn't see that as compromise. To compromise was do to things that you don't normally to do get something. Debra said that she didn't believe in that either, that it just came down to a matter of semantics. This brought up how Frank has been in communication with a young artist/filmmaker of Kotori magazine who wants to make money from his art and does not want another soul sucking 9 to 5 job. The woman who buys things for rich people asked if Frank ever had to work a job that he didn't like. Linda talked about how our focus is on each other and enjoying and we always had what we needed. Frank asked Debra if she would read his poem "Art is a Bitch." She did a powerful reading of the poem.

Frank asked a few people how it was so far. The autistic guy said that he came to be with people to show respect to other people and that he was having a really great time. When Frank asked Lawrence how it was so far, he sat for a while and said that he felt really good. He sat for a while longer and he said yes, we are just here in this moment and it is a perfect moment. Matthew asked Frank why he had picked him to get undressed. Did he look like he would get undressed more than someone else? Frank said do I look stupid? I had to work hard to get you to undress.

Frank asked the guy who worked in food service if he would help Linda undress him and he said no. Then Frank asked the guy who had brought his clarinet if he would help Linda undress him and he said sure and came up and helped Linda undress Frank. Frank asked Matthew if he would rock on his lap and he said no.

Matthew, who was training to be a minister, said that he had an autistic sister who was 26, just a couple of years younger than him. The performance seemed to bring up his sister for him. He said that she operated from a mental and emotional level of a one year old. She liked to touch herself and often in public and he talked about it in the context of that not being appropriate behavior. He said it was not possible to have an emotional connection with his sister because she did not communicate and usually did not respond when he tried to communicate with her. Frank said, but can't you have an emotional connection with a one year old and he said, well yes. Frank asked him if he would read his poem "Out of Isolation." He did a powerful reading and it was exactly what he was talking about his sister. In "Out of Isolation" Frank talks about boney fingers reaching in to give care and being treated like a pillow and not a human, in contrast to the warm arousing good feeling felt when touching and rubbing someone dressed in colorful clothes who is touching in a sexy connected human way. Frank said that we need his sister. Frank said, "I am not being corny. We need the autistic guy and your sister for evolution. We need diversity."

At that point some new people came in. It turned out that they had come in off the street when the guy who brought his clarinet went out and told them that some fun crazy shit was going on in there and it was free. The three people were celebrating one of their birthdays and were headed to get some ice cream. Frank said that maybe the guy with the clarinet was a plant and that maybe he had sent him out to get the people. Debra said that maybe we could get them to undress and Frank said don't give me ideas! He asked Debra if she could come up with something that would involve the three of them undressing. She asked if they would, as she was into consent, and asked if one of them would like to play Aphrodite, the goddess of spring. None of them wanted to and did not really



know what was going on. Frank asked the guy if he would read one of his poems. He said yes and came up and read Frank's poem, "Locked In, Locked Out." When he got up to read the poem, his friend whose birthday it was left. When he was finished reading Frank told him that he did a great job. This seemed to make him happy. Frank asked him if he was uncomfortable reading it and he nodded yes. Frank said that gives you power. He was very touched by this and Frank had won him over.

Frank asked his friend if she would come up and randomly pick something from his poetry binder and read it. She went through the binder and picked a short poem that was part of Frank's long poem from the '70s "Dream Traveling in Time Seeds." Frank said to read another one. She picked "Graduation for Erika." Frank asked her what she does and she said that she exists. He asked her where she was from and she said Reno. Does she like it there? No, she said. Do you feel more at home in Oakland and she said yes I come here to meet new people, friends. Then why go back to Reno, Frank asked. Because of school and work, she replied. Frank asked her what she was studying and she said Behavioral Psychology. Frank said, "Skinner?" And she said, "Yes." She asked Frank if he was Skinner and he said no, more like Maslow. Frank said that he was available to give autographs. He meant for his new book that was for sale. The young woman said she would love an autograph and she pulled out a scrap of paper. Frank said "The Magical Act of Doing" would be good for an autograph. He signed it for her and said it was good for psychology. The

guy who had read a poem also took one and got Frank to autograph it.

At some point the woman who bought things for rich people and the guy that was with her left, so did the guy who was in food service and the caregiver and the autistic kid. They said they had a great time as they left. Frank said that the autistic kid really pulled his weight. He played music and really enjoyed and had come to be with everyone.

People started to put their street clothes on and talked with Frank as they were leaving. The guy who brought his clarinet took a whole bag of tapes to give away to people. He had been an art student and thought he had heard of Frank before. He said he had a really great time. Matthew the guy who was studying to be a minister took a t-shirt. Frank asked if tonight would change things with his sister and he said yes, he thought it would. Frank said he was available to come to his school. He said he would be there for a couple more years so did Frank mean to do something like tonight and Frank said, or talk. Frank told Matthew to come back. He said he would and he would bring some people with him. Lawrence sat for a while before he and Debra left. Frank told Debra that next time she could rock on his lap and she said yes!

Another amazing performance! You never know who is going to show up and what is going to happen in the Uncomfortable Zones of Fun.



The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, May 28, 2011

FRANK TO THE E-SALON, MAY 21, 2011:

NEXT SATURDAY ALL QUESTIONS WILL BE ANSWERED!

WILL I FINALLY DROP THE EF BOMB? WHAT EXACTLY IS THE EF BOMB? COME SATURDAY AND FIND OUT!

ABOUT THE PERFORMANCE BY FRANK MOORE:

This performance was clearly a piece within the larger performance which is the series which has been going on for about two years. It just took off as if we had started where we left off last month. People came back from previous times ready to play, bringing other people who also were ready to play. Then there was the woman who said she came because she heard that somebody sucked a cock at a previous expedition [I neither confirmed nor denied that]. That forced us to jump fully into the meat extremely quickly. Wonder what would have happened if I went for the obvious blowjob instead of going to the mysterious dance of erotic friction which brings up aroused intimacy of going outside taboos. [I have to try going for the obvious blowjob sometime!]

So things went surreal and stayed there all night. Everyone participated deeply. I used all my tricks and tools: slides, strobe lights, random readings of my writings, the gestures which I have made more explicit, etc. There were layers of different activities in the room. On one end of the room were Tomek, Shirt, Abigail, etc. playing music joyfully. On the other end were the dancers working through morality, individualism, freedom, going beyond the comfortable acceptable thing, or not! In the middle of the room readers were totally jamming, when they were not playing dress-up. The altered state of awe was only limited by a fast fragile romantic wax which ultimately ended the performance early.

But all in all, it was a great night! But what if I had gone for the obvious blowjob?

BY DA BOYZ:

There had been several calls about the performance leading up to it, which was not always the case, so we wondered who actually would come!? A beautiful day had turned to unexpected rain showers, but Frank's weather karma won the day again, and the skies cleared both for loading into Temescal, and for loading out at the end of the night, although we did hear a downpour against the skylights during the performance itself!

Frank's painting "Toni" was the new addition to the performance set-up this time. It is always amazing to see how Mikee's backdrops and Frank's computer paintings blown up on large hanging vinyls, the light gels, xmas lights, etc., all transform the space into a magical cave … and then at the end of the night, to see the space again after everything has been packed away, the long white walls and bare wood floor, as Linda said later, "Poof!" Gone in a burst of magic dust!

The first to arrive tonight were Shirt and Abigail. Shirt had come to the last performance in April, had played music, and really enjoyed it. He was the one who had went out on the street and pulled a group, on their way to get some ice cream, into the performance! He had brought Abigail this time. Right on their heels was a group of three, two girls and a guy. Everyone came in and sat on the rugs … it was not quite

8pm, and as soon as Frank had his pointer set up, he asked everyone to come closer.

He started talking with one of the girls. She had seen a flyer at University & Sacramento. (We had noticed on the way over that those flyers were still up, which meant they had been up for days, great!) She had thought it sounded unusual and fun, and it was free! In the course of Frank talking with her friend next to her, and then the guy, Dan, we found out that the first girl was the "ring-leader", and that she often came up with "adventures" for the three of them, and that they always went along with whatever she came up with, and they always made it fun. Dan had gotten a text from her, "be at my place in 20 minutes!", and that's how he heard about it. Frank asked him if he always does what she tells him to do. They all laughed. Dan said yes! The other girl said yes too. Frank asked them what kind of adventures they go on. Dan couldn't come up with an example … Frank asked the ringleader if he could top their previous adventures. She said he could try! But Frank wanted a hint so that he knew what he needed to "top"! The ringleader said she was just going along with the joke, but she couldn't really think of a good example for Frank to "top". He also asked her how adventurous she was willing to be, and she said, "We'll see!"



Performance poster by LaBash.

Actually, one of the first things Frank had asked the ringleader was, "What do you do?" She quickly answered, "I live." Frank: "What do you do for fun?" Ringleader: "This. Now." Linda said later, after the performance, that this kind of response to the question of "what do you do?" seemed to come up more and more … people don't seem to want to say what they do, and maybe it had to do with wanting to remain anonymous …

Now Frank turned to Abigail … what had Shirt told her about last month's performance? She said he had told her about the costumes and music and people having a really good time, and improvisation … Frank asked her how adventurous she was willing to be. And she said pretty adventurous! Frank asked her if she would undress the cameraman. She looked to Mikee and Corey, asking, "Which one?" Frank said, "Either, both" … She said with a giggle, "Sure! Do they want to be undressed?" Mikee and Corey said yeah! So she went to Mikee and then Corey, and took off their clothes, giggling!

Frank turned to the "ringleader" and asked her if she could come up with something for him to do. She said she was sorry, she couldn't think of anything, she was not



that good coming up with ideas out of the blue … So Frank asked her if she would undress Erika, and she said sure, and undressed Erika.

Several others had just come in … a guy with glasses, and a woman with short hair, who stayed toward the back … The guy came up close, sitting next to the "ring-leader". He said right away that it reminded him of elementary school, everyone sitting together on rugs on the floor … Frank said, "Exactly!" And there was another guy too who came in at this time, a guy in a white sweater …

Frank turned to the guy with glasses. How had he heard about the performance? He had seen a flyer too. And what had attracted him to the performance? It was "uncomfortable" and "fun" … he was interested in the edge where "uncomfortable" and "fun" met. Frank asked him, "What is 'uncomfortable'?" He said it could be a number of things … being uncertain, not knowing what is expected of you, having expectations that don't synch with reality, not recognizing yourself in something you do, not knowing what your role is … Then Frank asked him, "What is 'fun'?" He said being with people, and feeling connected with people, and when there is a "flow."

Somewhere in here, Linda explained how the performance used to be called "Reality Playings", but after month after month of people coming and talking about how they wouldn't do something because it was outside of their "comfort" zone, Frank decided to change the name to "The Uncomfortable Zones of Fun"! Frank then talked about how you cannot really be comfortable when you have "comfort zones", because comfort zones are fragile. You can only really be comfortable outside of comfort zones. There was a back and forth with the guy with glasses about going beyond the comfort zones, and he said

something like that you may still be uncomfortable, but not in the same way because you have already gotten past what made you uncomfortable, and Frank said something that described expanding your zone of safeness by doing this … the guy got what Frank was saying.

Frank then turned to the guy in the sweater … how had he heard about the performance? He had seen a listing in the East Bay Express. What had attracted him? Well, he said, the baby was asleep, and his wife was willing to stay home and hold down the fort so that he could go find something interesting to do …

Frank then turned to the woman with short hair … he asked her how she had heard about the performance … she needed the mic … once she had the mic in her hand, she got really into talking into the mic, and cracked up at herself enjoying it so much! She said something about really liking it, and Frank said, "I am lazy, you can talk all night!" And she kidded, "What if I am lazy too?"

She said she had heard about the performance from a friend who had been to one of the performances, and had talked about sucking a penis at the performance! We all looked at each other, minds racing through the performances wondering when/who she might have been talking about. Frank said, "How do you feel about that, not that I am confirming or denying that it happened?" The crowd laughed!

She said that she thought it was great! And that there should be more of that kind of thing in public settings. Frank then asked her if she would do an erotic dance with him, nude. She said yes she would. "With erotic friction?" She said she was not sure what that means? Someone called out, "lap dance" … We think Frank asked her what she thought it was. She wasn't really sure, but it seemed that she was willing to explore it. Frank said that if she was ok with sucking, then erotic friction should not be a problem. She said ok. Frank asked her if Erika could undress her. She said ok … And then once she was undressed, Frank asked if she would help Linda undress him. She said sure … Frank asked the ringleader if she would read randomly from his writings binder while they danced. And then told everyone else that they could play any of the instruments laid out there … Everyone eagerly joined the people like Shirt and Abigail who were already playing. Plus Tomek had arrived and was set up and beginning to play too! Frank moved to the "stage" area … an open space on the floor in front of the big Mikee backdrop, and he and the short-haired woman began to dance.

This was a long section of the performance, which was really amazing … On one hand, the "dancer" seemed very tentative, not getting very physically close to Frank, seemed to be skittish about touching, letting go into it … At the same time, there was an incredible musical journey rolling along, and the readings from the binder were amazing! Frank also had the strobes put on, the lights lowered and the slides run … The ringleader read randomly from the binder, and as often was the case, the words seemed to reflect upon what was going on, as if to point the "dancer" in the direction of what Frank was going for … she read Frank's poem "dance of no dancers" almost first thing!

And then they started taking turns reading, the three friends … and Abigail read too. Abigail would read almost in a singing, hip hop style, which gave a completely new feeling to Frank's words. Sometimes we did not even recognize what they were reading … Linda said afterward that she wondered at one point if they had dipped into the boxes of free zines and were reading from something else!! But no,



it seems like it was because they each read so differently and so expressively, really enjoying it. At one point, when she was not reading, the ringleader started putting jewelry and costumes on her friends while they read … pearl necklaces, scarves wrapped around Dan's head … and then was doing shadow-play with her hands in front of the slides … The dad stayed for a long time playing music, and so did the young guy with glasses. A young woman came and left during this period, and seemed to really enjoy what was going on. A guy arrived to meet her, and they left together before Frank had a chance to even talk with her, but she left a donation before she left!

One of the pieces that they read was something we all didn't recognize at first … an amazing story about a deep dark woods outside of town, near where the carnivals set up their tents … again it seemed to be referring to the performance itself, to what was going on. With the music playing behind it, it really blew us away … It turned out it was Frank's poem, "The Imagination Woods" … amazing!

At some point, Frank called Linda over to dance with them … Linda undressed and joined the dance … she seemed to be guiding the "dancer", with Frank, into more touch, intimacy, friction … but the dancer did not seem to be able to go there, and yet seemed willing … and for a while there was a lot of talking, which you couldn't hear because of the music and the readings … At some point, Frank requested the reading of "wrapping/rocking" … and after some time of talking, the dancer got on Frank's lap, and rocked, and Frank/Linda seemed to be coaching her into letting go, into more "friction" … she seemed to really be going through a lot with all of this. Linda said later that one of the things she said to them was that she was used to things being very "intentional", meaning that she would

decide to do something, and do it. It seemed to mean something about control vs. surrender. Yet she still wanted to continue, and to rock with Frank, etc.

Meanwhile the music and the readings jammed on, wonderful, incredible!

When Frank returned to his spot, and had the board and pointer on again, another guy had taken over the mic, a guy with wild hair who had followed another woman with long curly hair … because by this time, the ringleader trio had left already. It turned out that this was "Disco Ball" and Maggie. Maggie had come to a performance months ago, and then came to meet with Frank in his studio, and had been corresponding with Frank ever since.

At this point, we think Frank asked the young guy with glasses who had talked about "uncomfortable"/"fun" if he was having fun. He was … he said he had fun playing music with everyone … he said more, but now we can't remember what he said!!



Maggie and Disco Ball were sitting together, and Frank asked if this was "light bulb" … ? He meant "Disco"! He asked Disco what Maggie had told him about the performances. Disco said that she had told him about their being nudity and improvisation, but she was vague about it … Frank also asked him what he thought so far. He said he was enjoying himself, liked playing music, he said he felt comfortable and uncomfortable at the same time … he said he really liked what Frank created, the way the space looked, the paintings, he liked all the colors, he felt relaxed … and he said that Frank had gathered a lot of nice friendly warm people together. (we can't remember exactly how he said it, but that was the gist of it!) He said the thing that makes him most uncomfortable was the person sitting next to him – Maggie! And at some point, Maggie said to Frank that they would be hitting him up for some relationship counseling!

In the context of what Maggie had told Disco about the performance beforehand, Frank asked Disco if Maggie could undress him and then dress him in the costumes and jewelry. He said yes. There was a "romantic" nervousness between them, so it didn't happen right away, but after a back and forth between them about whether she wanted to undress him or not, they went over to the costume area and she undressed him and then dressed him up in Frank's skirt, and other items …

When they sat back down, Frank asked Maggie if she could guess what he was going to ask next. She said she thought so … something about taking off her clothes? "Exactly," Frank said. He asked if Disco could take off her clothes, etc.? She said yes, and then they got back up and went

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

INFINITE RPM commented 8/2014:
stupid drugged out hippies. the 60s are over, man. those ideals failed and failed miserably. stop trying to bring them back.

over to the costume area, and Disco undressed her and then put on a net dress, ripped and cut in all the right spots! And various other accoutrements …

When they sat back down, Disco said something about liking the costumes, and Maggie said that he was used to dressing up/dressing up women, that he was an aspiring fashion designer … Frank and Linda told them about Frank's movie, Feisto, about the being from another reality that changes a fashion designer's life! Disco said that he really liked hearing about the movie, that he was interested in making movies himself. Frank asked him what kind of movies he makes. He said that they always have humor, which he thought was important, even if the subject was dark … he said he was working on one now that was about death, had a devil character in it, demons etc., but had a lot of humor. And he was an optimistic person, so it had a happy ending. Frank said that his films always have happy endings, and he got shit for that. Disco said he liked that … he said people think it can't be a serious movie if it has a happy ending!

Frank asked Maggie and Disco if they would dance erotically with the double elastic waistband. They agreed. And while they started to dance, Frank suggested that they could do Gestures, which Linda would read, and they would do while they danced together. It was great! Connected at the waist, they did gestures like sticking out and curling their tongues, rubbing noses, exploring each other's knees and thighs erotically, explore each other's butts magically, lick each other's ears … there was one about touching your genitals for body comfort, and Maggie started banging into Disco! Frank said, "Define genitals." Laughter!

At some point, Frank said for them to sit back down. Frank said to Maggie at some point during the gestures, "A long way from Ohio, eh?" She said yes, and pointed out that Disco was from Iowa!

When they were sitting back down, Frank said he was available for relationship counseling, and he has a sliding scale from $20-$50 a session. Disco was saying they really needed it, and he even said maybe they should give it a shot. Maggie said something along the lines of, "I don't know, maybe it would help, do you think it is worth it, Frank?" Frank replied, "Make that $30-$60!!!" Frank said that it would be in his studio, and he is good. Maggie said she knows his studio … Disco kept saying things here and there about being scared of Maggie, being scared of "this lady". Frank said he would give Disco a free clue: "Quit calling her 'lady'." He said she calls him "boy"! And Maggie explained that there was an age difference … But Disco said ok, he would try that.

There was a lull … Maggie asked if this was the end of the performance. Linda asked Frank, is this the end? Yes it was … Maggie said something like she could feel that, being a performer herself.

Frank turned to Shirt, asking him how it compared to last month. Shirt said it was a lot faster paced, that Frank got right down to it … not as much chatting at the beginning. He really liked it. Frank said that Shirt didn't go out and get people off the street this time … but Shirt pointed to Abigail, and said that she was right off the street, born and raised!

Frank asked Abigail what she thought, and she said she really enjoyed it, really liked playing all the different musical instruments … Frank asked if she could expand on this. She said she liked watching the people dancing, and those two (Maggie and Disco) in their silly cuteness! Frank asked her to come back. Shirt told Frank and Linda, before he and Abigail left, again

how much he enjoyed it, and said that he might be gone for the summer, he wasn't sure … Linda said that we were planning on continuing through the year, so he could come again when he gets back.

Shirt and Abigail left, and at some point Tomek packed up and left too. He said it was great! Frank told him at one point that Shirt had been filling in for him in his absence!

Now it was only Maggie and Disco left. Frank and Linda showed Maggie the new *Art of a Shaman*, which she looked at … and Frank sold her a discounted copy for $15. Frank signed it and inscribed it to her: "If you go beyond your limits, you will find what you are looking for." Maggie seemed to take it very seriously as Frank spelled it out. Frank told her and Disco to come back, and he said to Maggie, "Next month, I will have something special for you and I to do together." Maggie said ok.

Maggie and Disco headed out … Disco had a handful of give-away CDs! We broke things down, talking about the night, how amazing it was … Frank did it, again!

BY ERIKA

We got to the space and started setting everything up. There was some rain when we loaded up at home but then when Frank got up to get ready to come to the performance the weather cleared. Frank and his amazing weather karma! We set up the floor mats and blankets, costumes, backdrops and Christmas lights. It's amazing how quickly the room is transformed into a warm, cozy, colorful cave. Frank's new painting "Toni" on vinyl was up along the back wall and looked amazing!

The first people to arrive were a group of three who came together and a guy named Shirt who had come to the last performance. He brought his bass clarinet again and a friend named Abigail. Frank told everyone to move up closer on the mat. Frank asked the woman of the three people who came in together how they found out about the performance. She saw a flyer up on a telephone pole at University and Sacramento. Frank asked her what she was attracted to on the flyer and she said that it looked unusual and fun. Frank asked her what she does and she said that she lives. Frank asked her what she does for fun and she said, "Well, now I am here at the performance, and we go on other fun adventures. Whatever we do together we always have fun." The guy, Dan, who was with her, said that he just got a text saying meet them at her house in 20 minutes and they would be going on an adventure. Frank asked if he always does what she says and he said, "Well, yes!" The other woman with them said she always does what their "ring leader" says too. Frank asked Dan what kind of adventures they go on and he could not say. Two out of the three had not seen the flyer for the performance before they came. Frank had Linda read the flyer:

"World known Shaman will conduct improvised passions of musicians, actors and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and musical instruments and your sense of adventure and humor."

Frank asked if he could top their adventures and she said maybe. She was just going along with the joke. Frank asked her to give him a clue and they couldn't. He asked her how adventurous she would be and she said we'll see.

A guy came who also saw a flyer up. He said that it felt like elementary school when everyone sits on a mat together and has fun. He was attracted to the flyer because it put fun and uncomfortable together. He was interested in the edge where uncomfortable and fun meet. Frank asked him



what fun was. He said it was when you are together with people and you feel a flow and a connection. Frank asked him what uncomfortable was and he said when you don't know what is expected of you, when your role in a situation is not clear, when you feel uncertain or don't recognize yourself in what you are doing. Linda said that the name of the performances had been "Reality Playings," and many times people would talk about not wanting to do something because of their "comfort zones." So, Frank changed the name so that it would be clear to people what the performance was about. Frank said that staying in your comfort zone is fragile. You cannot be truly comfortable when you have comfort zones. By going into what is uncomfortable you expand your comfort, true comfort. He really seemed to understand what Frank was saying.

There was a guy who said that he came because the baby was in bed and his wife was willing to hold down the fort for a while. He looked in the East Bay Express and found the performance listed there. Shirt said that it was great to be back. He really had a great time last time. Linda told everyone about how Shirt had come to the last performance and gone out on the street and pulled three people into the performance. Frank told them that we were all plants and everyone had gone along with it. A couple of the people that he brought in off the street had very powerful experiences coming up to sit next to Frank and reading poems from his writings binder. Frank asked Abigail, Shirt's friend, what Shirt had told her about the performance. She said that he said there was music, costumes, improvisation and dancing, nudity. Frank asked her how adventurous she would be and she said pretty adventurous. Frank asked her if she would undress the camera guy. She said yes if they wanted to. Linda asked which camera guy and Frank said both, so she undressed Mikee and then

Corey. Frank asked the woman who was the ring leader who brought her two friends if she could come up with something for Frank to do. She said she wasn't good at coming up with things. Frank asked her if she would undress Erika and she said yes, so she went over and undressed Erika.

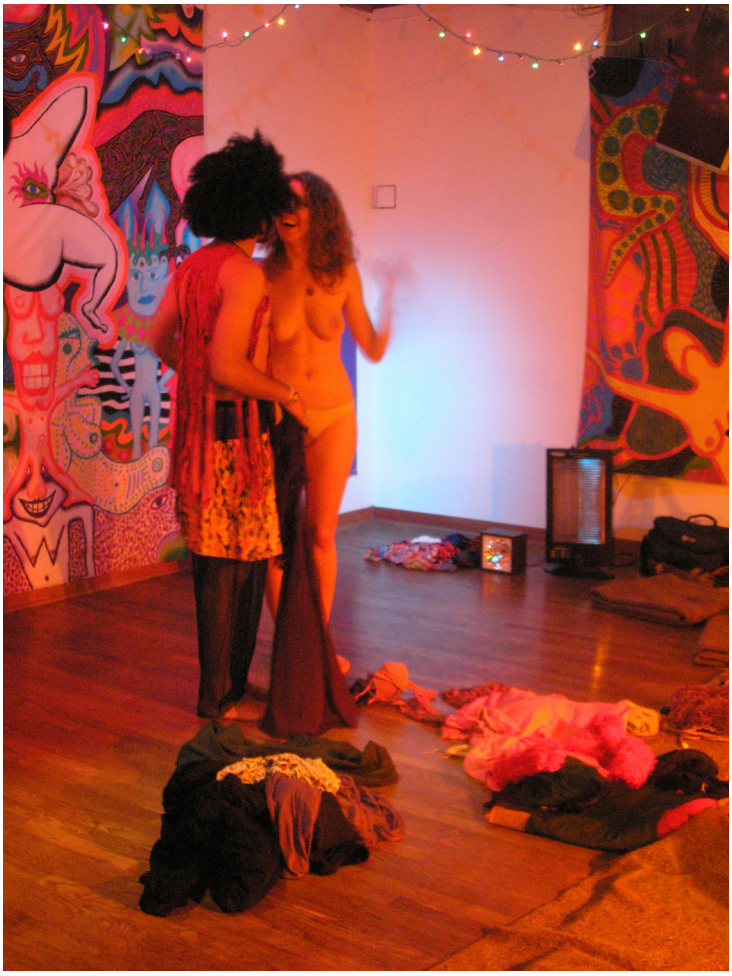
Next Frank asked a woman who was sitting off to the side near the instruments how she had heard of the performance. She needed the mic and was really enjoying talking into the mic. Frank said that he was lazy and that she could talk all night in the mic. She said, "What if I am lazy too?" She said that she had a friend who had come to a performance and her friend had sucked a penis at the performance. We all looked at each other trying to think which performance she might have been talking about. Frank said that he was not confirming or denying that such a thing had happened but how did she feel about it? She said that it was good and something that should happen more in public. Frank asked her what she does and she said, "Now I am uncomfortable. I am writing a book about people who perform music on the street." Frank asked her if she performs music on the street and she said yes she plays Kirtan and tries to get people to join her when she plays on the streets. Frank asked her if she would dance erotically with him. She said yes. He said will you dance nude with me and she said yes. With erotic friction? She said that she didn't know what erotic friction was. Frank said if you are ok with sucking then you should be ok with erotic friction. Someone said, "A lap dance?" She said that she still didn't know what erotic friction was but would try. Frank asked the woman who came with her two friends if she would read from his book of writings. Linda got the book set up with a head flashlight. Frank asked the woman who was going to dance with him if Erika could undress her and she said yes. Erika went over and undressed her and then Frank asked if she would help Linda undress him, which she did.

The lights were dimmed, the slides began on the wall and the strobe lights came on. Tomek came at this point and started playing music. There were several people who got up to make music. The woman started to dance with Frank and the readings from Frank's writings binder began. This part lasted for a long time with a bunch of people, including a couple of new people joining in to make a web of amazing music. People took turns spontaneously going up to Frank's writings books and reading powerfully and passionately. The readings started with "Dance of No Dancers," and included "Magical Woods," about a deep dark woods. The words being read reflected what was happening in the performance. The woman who was dancing with Frank was tentative about getting close to Frank and after a while Linda got undressed and joined them. Frank andLinda were talking with her. She seemed to be going through a lot of changes. Later Linda said that she was talking about how she was used to things being very intentional, she would decide to do something and do it and this was very different. Frank requested that Abigail read "Wrapping and Rocking," and she read it in a singing hip hop way that was amazing. Frank asked the woman if she would rock on Frank's lap. At first she said no, but then when Frank said he was going to go back to his board and pointer she said she wanted to. Linda coached her to rock on Frank's lap, coaching her to melt into her and Frank but still she seemed tentative. Frank asked Abigail if she would come up and dance with him. She took off her shirt but did not want to take off her skirt and then said that she didn't want to dance then, maybe later.

The ring master started dressing her friends up in scarves and jewelry. They were having a lot of fun reading and dressing up. Erika joined Frank and Linda dancing with the woman. She soon stopped dancing and went over to play music. Frank, Linda and Erika continued a juicy dance.

Frank went back over to where his board and pointer were. He asked Shirt how it was so far and he said it was great. Frank asked him to compare it to last time and he said that this time was faster paced, Frank got to it right away. There was less talking at the beginning and that it was amazing, amazing what Frank does. The guy who was interested in the edge of comfort and fun said that he had a great time. It was fun playing music with everyone.

By this time Maggie had arrived and had been playing toy instruments. Maggie had come to a performance a few months ago and met with Frank in his studio. The three people who had come together had left and another woman had come, played some instruments for a while and left. There was a guy with Maggie, and Frank asked her if this was Light Bulb? Oh, she said Disco Ball. Maggie said that they were going to hit Frank up for some couple's counseling later. Frank asked Disco Ball what he thought so far. He was looking around the room really checking everything out and taking it all in. He said that there was a really good relaxed feeling, that the feeling in the space was great, all the art on the walls was amazing.He said that Frank seemed to attract really good people to be around him. He said the only reason he felt uncomfortable was because he didn't know what was going to happen next. Frank asked him what Maggie had told him about the performances. He said she told him that there was nudity and



Maggie and Disco Ball.

improvisation and, well actually, she had been vague. Frank asked Maggie if she would undress Disco and dress him up in the costumes. He said yes and after a bit of back and forth between them they got up. Maggie said that she usually makes him say yes about 5 times and, "Yes we need couples counseling." They went up and Maggie undressed Disco and dressed him in costumes. She dressed him in Frank's flame skirt, some mesh pants, a cut up dress around the neck and some jewelry. They sat back down and Frank said, "Do you know what I am going to ask next?" Maggie said yes she did. Frank asked if Disco would undress Maggie and dress her in the costumes. Maggie said that he should be good at that since he was a fashion designer. Disco said he was a fashion designer and also he wanted to make films. Frank said that he made a movie about a fashion designer. The fashion designer meets Feisto, played by Frank, in the woods and their relationship changes her life.

Frank asked him why he didn't make films now and he said that he does. He said that he makes short films that are humorous but dark at the same time. Like right now he is making a film where parts of it are about death and the devil and demons but they are funny with happy endings because he is an optimist. Frank said that his films always have happy endings and he gets shit for that. Disco said that people think that you cannot make a serious movie with a happy ending.

Disco and Maggie got up and went back over to the costumes. He undressed her and dressed her in a cut up purple dress and jewelry. Lind told them that it was our 82 year-old church going neighbor Betty who gave us most of the jewelry. She liked to watch the performances on TV. Disco and Maggie sat down in their costumes. Frank asked them if they would dance in the double elastic piece which is two pieces of elastic sewn together. They got up and got into it and danced a little. Frank added in gestures to their dance. Linda read off the gestures as they danced in the adjoining elastic. Abigail and Shirt played drums and musical instruments. Some of the gestures were things like curl your tongues playfully, rub each other's bodies, rub each other's knees, lick each other's ears, explore each other's butts magically, rub genitals for body pleasure. They bumped up against each other but were not rubbing genitals. Disco said, "Ouch." Frank said define genitals. Frank said, "A long way from Ohio." Maggie had come to a performance several months ago where she didn't want to get naked because people in Ohio don't get naked in public. After the gestures Disco said Maggie looked softer dressed in the costume, not as scary. Maggie said that they needed couples counseling and Frank said that he was available. He said he had a sliding scale $20-$50 and that they would meet in his studio. Maggie said, "Do you think it's worth it Frank?" Frank said in that case he would raise his sliding scare to $30-$60 and it would be in his studio. Maggie said that she knew his studio. Disco kept saying that the only thing he was scared of was this lady sitting next to him, referring to Maggie. Frank said he would give him a free hint; stop calling her "lady". He said that Maggie sometimes calls him "boy" and Maggie said well there was an age difference between them. Disco said he would try stopping calling her lady and counseling would be good.

On his way out, Shirt said that he had a great time and again what a great thing Frank does. He said he might be away for the summer but he would come back and he was taking some more copies of Frank's "Magical Act of Doing" to hand out to people. Linda said that Shirt hadn't gone out and got people off the street to come to the performance. He said, "Yes I did, I brought Abigail, who was born and raised on the streets." Abigail said that she had a really fun time, playing music with people, watching the dancing, and Disco and Maggie in their cuteness. Frank and Linda showed Maggie Frank's new book, *Art of a Shaman*, 10 years in the making. Maggie asked how much it was. There were discounted copies and Frank said, "For you $15." Frank signed her copy of the book and inscribed on it "If you go past your limits you will find what you are looking for." Maggie seemed to take this very seriously. Frank said for them to come back next time and it would be his birthday. He said that he would have something special for Maggie to do with him. She said ok. Disco found a stack of cds in the giveaway box to take with them on their way out.

Another amazing performance!

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, June 25, 2011

FRANK TO THE E-SALON, JUNE 20, 2011:

Saturday, June 25 performance at Temescal Arts Center!

Hey, it will be my birthday! I will be sixty five. So come and rub bodies with me for luck and pleasure! Last year at this time I was lying dying!

ABOUT THE PERFORMANCE BY FRANK MOORE:

Well, sometimes I have an actor planted in the audience as an extremely uptight and extremely irrational person. This person sucks up all the hesitation from the room, making being afraid look so silly to the rest of the audience that they jump fully into the meat of the performance if only to not to be like him. "The artist's model" played this role perfectly! But this group didn't need such a plant. They came to play to change society! Quite a few had come to past performances and understood what was happening on deeper layers. And the new people were using art in their lives as their means to change society. So this just took them to a new level. The artist's model just provided the right amount of resistance so that we could explore important issues.

And then we melted much deeper than ever before in performance into direct explicit erotic friction rubbing pleasure arousing states of play which released great amounts of freedom and exploring of intimacy. This was made possible in part by Nat's lusty willingness to rub Linda and me into her without any limits as we rocked and danced extremely nakedly together to the music of Tomek and his playmates. But



others matched Nat's amazing beautiful sexy willingness while playing gestures together. This opened new doors in their relationships! WHAT A WAY TO SPEND MY BIRTHDAY!

BY DA BOYZ:

Frank's birthday performance! June 25th! We did the usual set-up, and even before Frank, Linda & Mikee arrived, an older man with a younger woman arrived, asking if it was ok if they came in while we were still setting up. Sure! … We recognized him from a previous performance … he had sat on the risers on the sidelines, and had not stayed long. But now he was describing the whole set up to the gal, where Frank would sit, the technical details … they were not there long, but left so that she could go



to an ATM … they (Gerald & Nat) were back again before the performance started, when Frank was there, and he invited them, and another guy sitting on the risers reading a book, to come into the performance space and check out the full totes of free zines, CDs, books, etc. while we finished set-up. Gerald and Nat came into the space, but this invitation perhaps made the guy with his book uncomfortable, and he left! Nat offered to help set-up, but we were nearly finished, and Frank said she could help "after the performance started."

In addition to Gerald and Nat, there were a number of other people who came in right as the performance started … but Frank started with Gerald and Nat … how did Nat find out about the performance? It turned out that she had been in San Francisco, at the Women's Building, and saw a flyer for the Uncomfortable Zones of Fun, and thought it looked really interesting, but it had already happened … and then Gerald had started talking to her about it, and she realized it was the same performance, and wanted to come!

Frank asked how they met. They had met outside a Peet's in Oakland, he recognized a graphic on her shirt, and they got to talking … Frank asked both of them what they do. Nat works in a café, but is a visual artist and a singer. "What kind of singing?" Frank asked. She said she is from Brazil, and likes 70s-style Brazilian music, but also folk and tribal … Gerald works for the state in the workman's comp. bureau, dealing with ergonomics, but is also an astrologer … "What's your sign?" he joked! This was the occasion for Linda to tell everyone that it was Frank's birthday today. Gerald said that he was a Cancer too, and Frank said, "Why am I not surprised?!"

Frank asked Gerald to talk about the performance he came to before, and Gerald described how he came and sat on the side, and only stayed about 45 minutes … Frank seemed to be telling a story, and that seemed to be the only thing that was happening, and he was impatient, so he left. In the meantime, however, it sounded like he had been checking out Frank's videos and writings online, and getting the picture that he had probably missed the good stuff! So this time he was going to stay until the end, was going to help us pack up!

Frank and Linda talked about the time Frank was invited to lecture at Art Institute of Chicago, at students' request. The peo-

ple organizing the series were afraid of having Frank there, and so they scheduled him as the first lecturer, because no one usually came to the first one of the series. They also tried to tell him that the students had a short attention span, that no one would stay for the 3 hour lecture that Frank was planning. But the first thing Frank did when he started the lecture was to tell the crowd that the good stuff will happen after everyone leaves … so no one left! Everyone stayed to the end! And the organizers were shocked!

By now, there was a healthy crowd in the room at Temescal, and they were enjoying this story. We were later to meet John the filmmaker and his friend, a girl whose name we didn't get, the artists' model, the two guys from Norway, the art critic/writer and her husband, the drummer, and more … And Tomek came shortly after the performance started and began his 3 hour long amazing music jam!

Now we think Frank turned to the girl who came with John … she had heard about it from him. He had seen a flyer, he thinks at Rainbow grocery in SF. She had not even seen the flyer, or knew exactly what it was about, but John had recommended it, and we found out later that the two of them were working together on a documentary. She is in health studies …John said that he has been seeing the flyer for 5 months or so, and finally decided to come. He is working on a documentary about the idea of "re-creating culture" from the beginning. Frank said, "Like this." John said yes.

Frank asked the two of them more about the documentary at different points, but they said John was really only starting on it, just beginning … he was going to be heading out on the road soon to begin shooting … he talked about it in a very free way, like it seemed that he was creating it as he went. Frank said at the end of the



Performance poster by LaBash

night that he wants to see his documentary! He asked if the performance was going to be in his film. John said that he had started to think that their experience at the performance with Frank might be part of the documentary … and Frank suggested they could get together with him after his travels, since they would be doing the bay area shooting last …

There was another guy sitting close to John and his friend … we soon found out that he is an artists' model … he had also seen a flyer, on a pole near the north Berkeley BART. He has been reading a book called "Blink", about the idea that your first instinct is often the best, before you have time to "think" about it, that the thinking gets in the way. So he had seen the flyer, and came up to it on his bike, and decided he wanted to go, and that was it, he would go! Frank asked him, "Did you think about it after?" He said no … not really, except maybe only an hour ago … he was sitting watching soccer, very comfortable, and



thought for a moment about not coming … but decided, no, he wanted to check it out. So here he was. He said he was an artists' model in SF, among other things … So Frank asked John's friend if she would undress him, and put on any of the costumes/jewelry laid out. She said sure, and he said ok … and as they moved over to the costume area, Frank turned to talk to someone else … but he soon saw that she had not really undressed him much, and was putting the costumes over his clothes! Frank pointed out the undressing part. So the artists' model took his shirt off, and she continued to put costumes on him … then they sat down. But when Frank saw that he only had his shirt off, pants still on, he came back to him, asking about the pants. The art model said something like he felt "good" , i.e. where it was at … he said that it should be democratic, if he is going to take all his clothes off, everyone else should too. Frank told him, "I need an ice breaker. You are the ice breaker." But he said, "Well I think it's getting nice and warm in here … why don't we go around the room, and introduce ourselves, play a game …" as in, this would be the ice breaker …

When the art model said that it was getting warm in there, Frank said all the better reason to take his pants off!

Frank said that if the art model took off his clothes, it would make it easier for everyone else. But the model was not swayed …

Frank turned to Nat and asked her if she would sing a song. She said sure! She took the mic and sang a long expressive song in Portuguese. It was passionate and lively. After she finished, Frank said it was very

good, and asked her what it was about. She said that it was sung by a very well-known Brazilian singer in the '70s, who had died of an overdose … it was basically a song about traveling circus performers in the '20s … a fun song, describing the trapeze artists, tightrope walkers, etc.

Frank then talked with a woman in the back of the room, who had come in with her husband. She had known about the performances … she said that the East Bay Express says that it is the "thing to do" in the bay area. Frank said, "And they would know …" which we all laughed about after the performance! When Frank found out that she is an art/music critic, a journalist, he asked if he was auditioning?! For an article …? But she was not forthcoming … she said something like at this point as an artist, Frank did not need to audition for anything …

Frank returned to the art model … he said at some point that the soccer game was looking pretty good now, eh!? He pointed out that the art model undressed as an art model, so …? But the guy said that the art modeling was a different context from the performance, a "professional" context. Frank also asked the art model if he would undress him, Frank. He said no. He said that Frank was really bringing out all of his issues/boundaries, like public nudity. He felt comfortable with nudity at work as an art model, but other than that, just in the shower or with a partner … He said it was different in different contexts. Frank asked him how it was different. We can't remember what he said, but Frank said that it was the same … (the unspoken implication of the art model seemed to be that the difference was that he was being paid for it in the "professional" context.)

Frank asked the art writer if he was a professional. She thought about it and said, "Yes." How? Frank asked. Well, she said that Frank obviously knew how to stage a performance, knew how to get things going with an audience … he was taking donations … Frank pointed out that he pays much more to put on the performances than he ever gets from donations, so is he still "professional"? She thought for a bit, and then said that it seemed that Frank was "chafing" against the term "professional". And Frank said that he was "chafing" against the art model's definition of "professional".

Frank asked her if she would come up and read his poem, "Art Is A Bitch". She said sure, and came up and did a great reading of the poem, featuring the lines:

> "I can only answer
> art is not a career
> not a money maker
> but a money taker
> an addiction,
> a life long master
> who does not give
> a flying fuck
> what I "THE ARTIST"
> loves, hates,
> what I want do,
> where I want to go"

You could see that she really enjoyed the poem. By this time, you could feel that the art model had really dug himself into a hole, and did not seem to be having that great a time. However, he stayed a long time after, eventually going over to the musical instruments and playing along, but never really seeming to just fall into what was happening, to let go, and enjoy … even when it turned out that most everyone else who stayed took their clothes off! Linda said later that he thought he had outsmarted Frank with his explanations for why he would not take his clothes off, but in the end he had outsmarted himself because he took himself out to the sidelines of the performance, became a

"watcher", and Frank always talks about how much harder it is to be a "watcher" than it is to participate directly.

Meanwhile, Marc, another returning Uncomfortable Zoner, had taken his shirt off. It seemed that he did it in response to the art model not taking his clothes off. Erika said later that she felt like he was ready to take everything off, and she kept expecting that he would do so. He was the "depressed" guy from a previous month, and had been one of the few remaining people at that performance, since most everyone else had left, and it was a great performance!

Frank asked Nat if she had been uncomfortable when she sang. She said a little at first because she was singing in front of a group of people she didn't know … but then she just got into it, and it was fun. Frank said she surrendered. She said yes. Frank asked her if she would undress the cameraman. She said yes, and came over and undressed Corey.

At some point, Frank talked to Marc, and asked him if he was still depressed. Although he did not look it, he said yes. He said something along the lines of how we all have our patterns, routines that we get into … but he said that when he came to the performance, he got "knocked out of his orbit", things were changed up, put into a different light, which was good. Frank noticed his hair was long. He looked loose, relaxed, even more than the last time we had seen him. Apparently his hair had been tied back last time. Frank asked him to describe the performance he attended … He said, "I was the audience." He talked about how all of the "decent" people left, and how they did a parade around the space. Frank said even the CIA guy left! Frank also said, tonight there are no decent people here! Everyone laughed.

Frank made the rounds … he talked with a guy who had come in early on, who said he had also seen a flyer, and was attracted to it especially because it mentioned playing music, and he was a musician. Frank asked him what he plays. He plays drum kit, and also African instruments, xylophone, conga drum … Frank invited him to play the roto toms, to join Tomek, and he went over to the music area, and started jamming with Tomek, and it was really really great!!

Frank also talked with an older guy who had come in a bit later than the others, and sat off to the side, wearing a baseball cap … we think he had seen a flyer too … And it might be at this point that Frank and Linda told the recent story about the Downtown Business Association's email to Frank about his flyers in downtown Berkeley. They were bullying him to stop flyering in downtown, and wanted to talk with him to discuss other ways for him to "get the word out"! Obviously flyering was the best way! Almost everyone there had seen a flyer!

Throughout the night, Gerald played with Frank, quipping one liners that related to the topic at hand. Earlier on, the topic of trouble-makers/outsiders being the ones who will re-create culture came up around talking with John about his documentary, and Gerald said something to Frank about his being a trouble-maker! The story that Frank was telling when Gerald had come to the previous performance was about when Frank tried to enlist in the army in the sixties during the Vietnam War, rolling into the recruitment office. Obviously he was a trouble-maker, Gerald said!

Frank and Linda told that story again. Frank couldn't understand why they would not enlist him! Finally, when they asked him what he could do, Frank said he could "push the button"!

Frank asked Gerald, "Do I look like a trouble-maker?" And Gerald said yes!



Now, Gerald revived the trouble-maker theme in the context of the flyers. And others took it up. The guy Frank was talking to in the baseball cap also said something that made it clear that he watched Frank's shows on BTV. When Frank talked to another guy in the audience, he said he had heard about it from a flyer "illegally posted in his house!" by the guy in the baseball cap!

We can't remember the context, but we think Frank asked this next guy how he liked the performance thus far. He said that he was enjoying it, that it reminded him of workshops he has been involved in in the past, where there is an element of fear among other things … which he felt. Frank asked him if it was "fear" or "uncomfortable"? He said for him they were pretty much the same thing … Frank said that "fear" is linear – you fear something … but "uncomfortable" is nonlinear, and comes from an expansiveness … We don't think that this thread of conversation ever came back to him, that something else happened at that point … but it did seem to make him a little uncomfortable to talk about it in this way!

Frank also talked with two guys who had come in later as well, and were sitting in the back. It turned out that they were both from Norway, visiting, and had found out about it online, as something to do that night in the bay area, and one of the guys said he was a musician, so that was what had attracted him to it. Frank invited him too to join the jam, and he was happy to do so! His friend went over there too.

Now Frank asked Nat if she, with Linda, would undress him. Yes, she said. She seemed eager to participate more! They undressed Frank and she stood up there with Frank.

At some point Frank asked if John and his friend would undress each other, and put on the costumes and jewelry. Yes, they

would … at first, they left their underwear on … and when Frank noticed that, and pointed it out, they basically said, "what the hell!" and they both took their underwear off, but she left her bra on … they were having a lot of fun with the costumes! After they were sitting down again, all in costume, Frank asked how they felt. John said he felt energized, more alive! And she echoed him. He said that he had been feeling a little sleepy, but now he was very awake, ready for whatever was next …

She felt the same way, but we think this is also where she asked Frank why he seemed to focus on people getting undressed. Frank said that it is a fast way to get deep. She asked why did he think that was. Frank said after a pause, "I do not know why, but it works." It felt like she and everyone really appreciated this answer. Frank and Linda went on to describe how they have found that it is often the people who say they are comfortable with nudity, or sex workers, who have the most problem with his work. Linda described how when they toured, and could not bring a full cast, Frank was often set up with local people to be in the cast, and it was often strippers or sex workers. But they were often really uncomfortable with what Frank was doing. One woman even said that she would have sex with Frank on stage, but would not rock on his lap nude. Frank said that the sex/nudity for them is a mask to hide behind, whereas here it is intimacy.

Now we think Frank asked if Nat and Linda would undress each other, while John's friend read at random from Frank's writings binder. Nat was very willing, and John's friend read several pieces, including Tortures. Afterward, Frank and Linda told the story of how he came to write it, a poem that details all the terrible things that happened to Frank when he was growing up! He wrote it for a workshop with a local theater group, who it turned out were "whiners"! When he met with them prior to the workshop, he found that each of them could only talk about their terrible childhoods, using it as an excuse for why things were the way they are now. So Frank wrote the poem to out-"terrible" them, and it worked. He read it as the first part of the 24-hour workshop, and there was no whining afterward!

Now we think that Frank asked Nat if she would rock on his lap nude. He asked if she would read "Wrapping/Rocking" first to feel what he was going for, and she read it, sitting next to Frank, and obviously really loved it! While Nat read the poem, we think this is when Frank asked if Erika and Gerald would undress each other, and put on the costumes. (It's all blending together!) They had fun, and Erika put Gerald in Frank's skirt, etc.

After Nat finished the poem, Frank told her that they would rock together in "friction pleasure". Meanwhile, Frank said, the rest of the group could do Gestures, and he paired John and his friend together, and then Erika, Gerald and Marc were a trio. He had Alexi rock with Drake, who had come in much earlier, but from whom we had not heard much until this point.

Frank had Mikee turn on the slides, and off the lights, and Linda read Gestures while Nat rocked passionately on Frank's lap. The images of the slides projected on Nat's body and on Frank were amazing! John and friend were having a lot of fun with the gestures, giggling and laughing a lot … and it looked like Gerald, Erika and Marc were having fun too. At some point, Marc left the trio, and Erika and Gerald continued. At some point, Frank had Linda and Nat dance with him erotically, which also seemed to morph in and out of doing the gestures as well … it was really fun and turned-on! The gestures ran a range, but tonight there happened to be a fair bit of rubbing genitals, both your own and each

other's! There was also licking ears, rubbing backs, breasts, stomachs … a girl came in on her bike at one point when there was a string of the more explicit gestures. She looked at the table full of free materials for a bit, and then left …

Then Nat rocked on Frank's lap again while Linda held them and rubbed Nat … Linda said later that Nat totally abandoned herself, threw herself totally into it.

Frank said after the rocking/dancing that this was the best birthday! He asked Linda to talk about the dance, and she said that it was rare to find someone like Nat who is able to just let go and enjoy like that. It was amazing.

Frank asked Nat what she thought of the performance so far. She said that she was entranced from the beginning … She said that she felt totally fulfilled, and that there was a lot of love and caring for each other.

Frank asked Gerald the same … Gerald said that he had not had a sensual experience like this in probably ten years. He said that he wasn't worried at all about what he was doing or not doing or should be doing, just doing what he wanted to do. He said that "artist" is too small a word for what Frank is. He said that in another context he would not have been able to do what he did there tonight, but Frank made it SAFE! Frank was not an artist, he was a shaman, and this was a sacred ritual!

Frank just said, "Wow".

Frank asked John and his friend what they had thought of it. She said that she had been laughing at the irony of their being there together at the performance when they had just been trying to set up "boundaries" in their relationship with each other. And then they come to this together! Frank said, "Not romance…" She said, "Right." Frank said, "Just fun … intimacy … closeness … friendship …" It seemed like she was digesting all of this,



Tomek.

and then really getting what Frank was saying. John agreed … he had really enjoyed everything. She said that the performance gave them the feeling of "freedom" together that they were looking for.

Frank told them this (what happened in the performance) is the real world.

Marc had brought examples of his art which he passed around. After Frank saw the artwork, which was beautiful, vibrant, colorful, dynamic "abstract" paintings, Frank said, "You are depressed … NOT!" At some point, Frank "rescued" Alexi and Drake … they could stop rocking now … he told everyone that Drake had brought him out to Wisconsin to perform years ago, and he has not been able to get rid of him since!

Frank hawked the new book, *Art of a Shaman*, also offering "damaged" copies at a discount, and of course his autograph!

After the official "the end", Frank asked Nat if she would like to work with him, and she said, yes, she would love to!

Tomek came up to Frank and wished him happy birthday! Frank said it was a great birthday because Tomek was there, which meant a lot to Tomek!

Nat came up and hugged Frank and Linda before she left. And John and friend also came up and hugged them. They said it was really great to be there, and thanked Frank.

Drake was in a much gentler, quiet, soft mode than we were used to … and he came up to Frank after everyone else had



left … he asked about the discounted copies of the book, and Frank said he would sell one to Drake, normally $29, for $18. Frank's inscription to Drake was, "You have changed for the better." And as Linda wrote it in the book, Frank asked Drake what he thought of the performance. Drake started to say that he really liked others of Frank's performances better—Frank cut him off, saying, "Remember what I wrote …" Before he answers that question, Linda explained, remember that Frank just wrote that he had changed for the better! Drake paused … then asked how had he changed for the better?

Now Frank had to pee, so that was what he would do now … Drake slowly meandered out, saying goodnight … Ah, talk about shooting oneself in the foot!

The rest of the night, breaking down the set, was talking about what an amazing night it had been!! The things that people said, Nat's total surrender and erotic abandon … Frank said he knew it would be good when Nat and Gerald arrived … Another amazing transformative performance and a night of more gems for the quotes sheet from the things that people were saying about their experience.

Frank had gotten what he asked for his birthday! When he sent out the announcement, he wrote, "Hey, it will be my birthday! I will be sixty five. So come and rub bodies with me for luck and pleasure! Last year at this time I was lying dying!"

BY ERIKA

The June Temescal performance was a great way to celebrate Frank's 65th birthday. Last week when Frank sent out the announcement for the performance he said to come rub bodies with him for luck and pleasure and he got his birthday wish!!!

We got to the space and set up the cozy floor mats, Christmas lights, art on the walls and Frank's new book, *Art of a Shaman* was set up with the new poster for it behind where he and Linda would sit. We were still setting up when a guy and a woman came in and asked if they could watch while we set up. It turned out he had been to a performance a few months ago and was describing it to her. He told her where Frank would sit and where the donation basket would be and that Frank would ask the audience questions for a while. Later we would find out that they were Gerald and Nat. They left not long after that and would be back again after Frank, Linda and Mikee arrived. When they came back they sat on the edge and Nat asked if there was anything she could do to help set up. We were close to being done at that point but Frank told them they could look through the boxes of free zines and cds. Frank said that she could help once the performance started. A few other people arrived and Frank told everyone to come closer. He began talking with people and a steady stream of other people kept coming,

including Tomek who set up his equipment and started making music.

Frank talked to Nat and Gerald first. Nat had seen an old flyer for a performance at a women's space in SF but that performance had already passed. So when Gerald started telling her about the performance that he had gone to a few months back and that he was going tonight she definitely wanted to come. Frank asked Nat what she does and she said that she works in a cafe, is a visual artist, and she sings. He asked her what she sings and she said that she was from Brazil and sings Brazilian songs from the '70s, Brazilian folk songs and Brazilian tribal music.

Gerald said that he had been to a performance a few months ago. He had only stayed for the first 45 minutes because there was a lot of talking about a previous performance and he had become impatient but this time he was going to stay for the whole thing and help break down afterwards. He had seen some videos of Frank's other performances and read some things too. Frank said that he had done a lecture at the Chicago Art Institute. The students had wanted him to come for years but the organizers were hesitant. They booked him as the first lecture of the school year thinking there would be less students. Frank wanted to do a three hour lecture and the organizers said that he wouldn't be able to hold people's attention for more than 90 minutes. Frank asked them if the space was available after that and they said yes. At the beginning of the lecture Frank told everyone that the best stuff was going to happen at the end and so everyone stayed for the whole three hours. The teachers who had booked him were really shocked that everyone stayed the whole time.

Frank asked Gerald how he met Nat. He said that they met at a Peet's in Oakland. She was wearing a jacket with a symbol on it that he recognized and he went up to her. Frank asked Gerald what he did and he said that he worked part time for the government in the workers comp department focusing on ergonomics in the workplace. He said he was also an astrologer. He asked Frank what his sign was and Linda said that Frank is a cancer and today is his birthday. Everyone said, "Happy Birthday Frank!" Gerald said that he was a cancer too and Frank said, "Why am I not surprised?"

The woman sitting next to them came with her friend John. She had not seen a flyer and did not know anything about the performance but said that it felt right to come. She was studying health education and helping her friend John with the film that he was working on. John her friend had seen a flyer up at Rainbow months ago.



He was sitting across the mat and Frank asked him what his film was about. He said that it was about people who re-create our culture. Frank said like this. John said well yes. Gerald said, "So people who change the culture are all trouble makers, like you Frank." Frank said, "Do I look like a trouble maker?" And he said yes. Gerald remembered the story Frank told at the last performance that he was at about going into the recruiting office during the Vietnam War to enlist. The guy in the recruiting office asked what Frank could do and Frank said that he could push the button. Frank asked John how far along he was on the film and he said it was just the beginning. He was thinking a lot about it but had not yet started shooting it. He was going to be traveling in a couple of weeks and would start filming people on this trip. Frank asked his friend how she was helping him with the film and she said creatively and helping to look for funding. She said that they had come a long way already. Frank said that he could get together with John when he was back from his travels.

Frank asked the guy who was sitting behind John the filmmaker how he had heard about the performance, and he said that he saw a flyer up near the North Berkeley BART. He had seen it a few times over the last week. He was reading a book about not thinking about things too much and following impulses. So he saw the flyer and felt it would be good to come and so he did. Frank asked him if he thought



about it later. He said that he did about an hour ago when he was comfortable on the couch watching a soccer game, but he thought it would be good to come. Frank asked him what he did and he said that he did a lot of things, but for money he was a model for artists. Frank asked the woman who was helping her friend with the film if she would undress the model and dress him in the costumes and jewelry. They got up and she began dressing him up.

Frank said, "See, it's all those flyers that get people to the performance," and Linda told the story about how the woman from the Downtown Berkeley Business Association emailed this last week and said that they had been "cleaning up" Berkeley and taking down flyers. They wanted to suggest other ways that Frank could get the word out and suggested that Frank putting his flyers up was possibly illegal. Frank responded to her and also sent his response to City Council member Kriss Worthington. Kriss Worthington wrote back that not only was it not illegal for Frank to be putting flyers up but it was against free speech and potentially illegal for her to be taking them down, and that his office would be forwarding Frank the actual legal documents that stated this. Frank had not heard from the woman again.

Frank looked over at the model and saw that he was not actually undressed but had costumes and jewelry on over his clothes. Linda clarified that what Frank meant was for him to get undressed before putting the costumes and jewelry on. "Oh," he took his shirt off and the woman continued to dress him in costumes.

The next guy said that he also saw a flyer for the performance. He said that it was posted illegally in his house by that guy over there and he pointed to an older man wearing a hat. Frank asked him how it was so far and he said that it reminded him of a familiar feeling he had had in other workshops. He had come because he thought he would learn something and that it would push him in some way. He felt some fear about the unknown of what was going to happen. Frank asked him if it was fear or uncomfortable. He said that he didn't know the difference between the two. Frank said that fear is linear, fear of something specific, whereas uncomfortable was non-linear and what was actually uncomfortable was staying in the safe and known. Real comfort came from expanding into uncomfortable.

Frank looked over at the model and he still had his pants on! Frank said, "Pants?" He said, "I'm really comfortable and feeling good the way I am." Frank asked him if he models nude as a model for artists. He said sometimes. Frank said, "So …" He said that if he was going to get undressed it seemed like everyone should get undressed. He said that it was getting warm in here and Frank said all the better reason to take your pants off! He said why don't we go around and play a getting to know each other game. Frank said that he needed someone to be an ice breaker. Linda said that if he got undressed others would follow.

Frank asked Nat if she would sing a song and she said sure. She sang a beautiful Brazilian song. It was really amazing and touching. Frank asked her what it meant. She said that it was a song by a popular star from the '70s who had died of an overdose. The song was about circus side show performers in the 1920s like tight ope walkers.

Sitting next to Nat was Mark who had also been to a previous performance. He was wearing a "Persephone's Bees" tee shirt that he had gotten out of the FREE box the last time. Frank asked him how this performance was so far compared to last time. He said, "Well, last time I was the only audience member. We paraded around." This time he said there was much more back and forth involvement from the audience.

Mark said that last time all the decent people had left. Frank said, "Including the CIA guy. "Yes," Mark said. Frank said this time there aren't any decent people here. Everyone laughed. Frank asked Mark if he was still depressed. He said yes, but that he liked coming to the performances because they mixed and moved things up inside of him.

There were two guys from Norway who were visiting the Bay Area and were looking for something to do. They saw a listing for the performance and decided to come. One of the guys said he was a musician so Frank said he could join Tomek, who up until this point was the band. He said sure and got up. There was another guy who had been attracted to come because he was a musician. He also saw a flyer up on San Pablo near a cafe that he had been to earlier in the day. Frank asked what kinds of instruments he played and he said drum set and some African instruments, a xylophone and an African drum. Frank asked him if he would like to join the band and he said sure. He tried out the roto-toms and then explored the toy instruments.

Behind him there was a man who said that he came because his wife said that they were going to go out to the Uncomfortable Zones of Fun tonight. She was an art critic who wrote about movies and music and some visual art. Frank asked if he was auditioning for an article. She said he was beyond auditioning. Frank asked her why she had come and she said that the idea of uncomfortable and fun fascinated her and she had read that the East Bay Express said that this was the best thing to come to in the East Bay. Frank said, "And they should know."

Frank turned to the model again and said that he was still waiting for the ice to break. He said I bet that soccer game is looking really good now. Frank said that he just follows. Nat said that she sings, so he asked her if she would sing. And so when the guy said that he was a model for artists, he had asked him to get up and be undressed and put the costumes on. The guy said that this was a totally different context. He said Frank was really bringing up his issues about public nudity. He is ok getting naked in a professional context but not publicly in front of a bunch of people, only in the shower or with his partner. Frank turned to the art critic woman and asked her if he was a professional. She said, "Well it seems like you are. You are very good at setting the space and drawing people in, weaving things together and you get donations." Frank said, "Well I put out more money than I make for the art that I do. Is that professional?" She thought for a moment and said that Frank was chafing up against the term professional. Frank asked her if she would come up and read "Art is a Bitch." She said sure and came up and read the poem. She really enjoyed reading it.

Frank asked Nat if she would undress the camera man, Corey. She said sure and got up and undressed Corey. Frank asked John and his friend if they would undress each other and dress each other in costumes and jewelry. They said sure and got up and undressed down to their underwear. Frank said, "Underwear?!" Linda clarified that Frank had meant for them to totally undress and then get dressed in the costumes. They said ok and John took off his underwear and she took her underwear off and left her bra on. They dressed each other in costumes and jewelry. Frank asked them how they felt. They said great. John said that he was starting to feel tired and now he felt awake and energized. His friend said that she felt the same way. She asked Frank why he focuses on people getting undressed. Frank said it is the fastest way to get deep. She asked why and Frank said he did not know but it works. It is usu-



ally the people who say they don't have issues with nudity who have the most trouble with Frank's work. One woman said she would have sex with Frank but would not rock on his lap. That was too intimate. When people started getting undressed some people left at this point, including the art critic and her husband and the guy who said he saw a flyer for the performance posted in his house. The model who did not want to get fully undressed moved over to the band where he looked miserable. Being an observer was harder than joining in. Even after most everyone who was there had taken their clothes off he did not join in.

Frank asked Nat if she would help Linda undress him and she said sure. Nat and Linda undressed Frank. Frank asked if Gerald and Erika would come up and undress each other and dress each other in costumes and they did. Frank asked the woman who was helping John with the film if she would come up and read randomly from his book of writings. She read a piece about everyone being superheroes. Frank asked Nat and Linda if they would undress each other. They came up to the costume area and undressed each other. The woman read Frank's poem "Tortures." Linda said that Frank wrote that poem for a workshop he was doing in Seattle. He met individually with the 11 people who were going to be in the workshop before doing the workshop and they were all whiners focusing on all the bad things that had happened to them in their childhoods as reasons they couldn't do things now. So Frank decided to write a poem about all the terrible things that had happened to him growing up, leaving out the good things. He read it at the beginning of the workshop

and nobody in the workshop whined during the whole workshop.

Frank asked Nat if she would rock on Frank's lap and she said yes. First she sat next to Frank and read his poem "Wrapping and Rocking" to get a feel for it. Frank said that they would rock together in friction pleasure. Frank said he would pair people up and everyone else would do the gestures that Linda would read. Frank paired John and his friend up to do gestures and Erika, Mark and Gerald would do gestures together. Alexi would rock Drake. Mikee got the slides set up on Frank and Nat and dimmed the lights. Many of the gestures that were read were about exploring each other's bodies with all of your body and exploring your own and each other's genitals. Others included licking each other's ears, rubbing backs, breasts, and stomachs. Nat and Frank did a hot sexy deep juicy dance which Linda joined and Mikee took over reading the gestures. Later Linda told Nat that it was very rare to find someone like her who would surrender and dance so freely with abandon. There was a woman who came in with her bicycle at this point and looked at the handout table. She came in just at the point when there were a lot of gestures about exploring each other's genitals. She stayed just a short bit and then left.

After the juicy dancing and gestures Frank went around and asked people what they thought. Nat said that she was entranced from the beginning. She felt totally fulfilled. She said that it was a total pleasure experience and there was so much love and caring for each other. Gerald said that he felt totally safe. Frank was a Shaman and tonight was a sacred ritual. In another setting he would not have felt safe to do what he had done but Frank had made it safe. He said that he did not think he had had such a pleasurable and erotic experience in at least 10 years. He wasn't worried about what he was doing or not doing, he was just having fun in a free way and that was really amazing. The woman who was with John the filmmaker said she had a lot of fun. It was ironic because she had been trying to set up boundaries about her relationship with John and now they

SFGATE

Let it hang out at 'Uncomfortable Zones of Fun'

JUNE 30, 2011, BY KIMBERLY CHUN, SFGATE

We came, we saw, we read local performance artist-provocateur Frank Moore's poem "Art Is a Bitch." And, oh, yes, we watched Moore and a portion of the audience get nekkid at Saturday's "Uncomfortable Zones of Fun." You, too, can experience the joys of unsettled discomfort, or unclothing comfort, every fourth Saturday of the month at Temescal Arts Center in Oakland, when Moore - who has cerebral palsy and communicates with a laser-pointer visor that he aims at colorful letters and words on a wooden board - lets his shaman hang out. All this despite a recent e-mail from a Downtown Berkeley Association member complaining about Moore's show flyers, said the artist's partner Linda Mac. (Berkeley City Council member Kriss Worthington came to their aid.) One of the highlights of the evening: An artist's model, who skipped watching a soccer game to get uncomfortable, resisted dropping trou at Moore's request. "Bet soccer looks pretty good now," Moore signaled humorously.

ended up here. Frank said, "Not romantic, just fun, free playing and being together." She described it as feeling free together which is what they wanted. John said that he had a great time. Frank asked him if this would be part of his film. He said that his experience of being here and everything that happened would definitely be a part of his film.

It was really amazing what people had to say about Frank and the performance. Frank asked Nat if she would like to work with him and she said yes! Mark brought some pieces of his art, amazing colorful abstract pieces that were full of life. Frank looked at them and said, "Depressed?" Not! Tomek came up to Frank at the end and said that he came tonight so that he could wish Frank a happy birthday. Frank said it was a great birthday because Tomek had been there. As Gerald was putting his clothes back on he said he thought Frank did performances that were hours and hours or days long? Linda said not anymore now that we are getting older. Once Frank was booked in Toronto and he got pneumonia. Instead of cancelling the show he renamed it "Dying is Sexy," just in case he died during the performance. And he had the space get him a hospital bed for the whole performance.

Nat hugged Frank and Linda and thanked them and so did John the filmmaker and his friend. Frank said that autographed copies of his book were for sale. Drake said that he wanted to buy a copy. Frank autographed it saying, "You have changed for the better." Frank asked him how the performance was and he said that he honestly liked some of the other ones better. Frank said, "Think about what I just wrote," and then Frank had to pee.

What an amazing performance! Frank said that it was his best birthday ever. People rubbed deep skin to skin, surrendered into deep sexy cozy playing together.



COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Charlie P commented 7/3/11:
Frank, I'd just like to congratulate you on a wonderful set of videos.
I particularly enjoyed the uncomfortable zones of fun on the 25th of June.
How I wish I could participate in a show like this as I am very apprehensive about my body and I think an event like this would help me get passed my boundaries, unfortunately I live in England so am unable to attend one.
I shall continue to enjoy your great work.
Keep up the fine work.
Regards, Charlie

Frank's reply 2/22/12:
Well, Charlie, this is the kind of feedback any artist lives for! Thanks! Normally I do one performance a month [but we are doing two performances in July]. We will be putting up the entire performance as soon as we can after we do it. I know it is second best from being physically in the performance. But until you come to Berkeley...

Anthony Greene commented:
Mr Moore has amazing moral authority. His work is a revelation

Frank's reply 1/3/12
thanks for your extremely kind words! They warmed me up!

Blake Vanderlinden commented 3/28/13:
YOUR FUCKED IN THE HEAD

Frank's reply 3/29/13
Now this raises a question I always have. Like I may be strange, but if I HATED one video by a particular artist, I don't watch another of his videos right away. Why would you?

INTER-RELATIONS PRESENTS

FRICTION of PASSION PLEASURE

an experience/participation performance

A RARE SAN FRANCISCO APPEARANCE OF

FRANK MOORE

The world known Frank Moore will guide a journey to Lila, an invisible hidden secret state of erotic friction of arousing human intimacy rubbing between bodies without limits or glamour, an altered state of being actively lustfully abandoned willing to play and trust, prickly freedom going all the way into both fusion and infusion of arousing magical pleasure erotic friction of comfort.



8 P.M. SATURDAY JULY 16 2011

sliding scale of $5 to $25

Center for Sex and Culture

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"His stamina is unrelenting, and the music goes on and on. I am repelled but stuck: I can't turn away."
San Francisco Weekly, 2001

"Best of the Bay Area!"
S.F Bay Guardian

"....San Francisco's legendary Frank Moore...(is among)...the best and most influential artists in the discipline."
L.A. Weekly 2003

"One of the few people practicing performance art that counts."
Karen Finley, performance artist

"Frank Moore is one of my performance teachers."
Annie Sprinkle, performance artist

"...one of the U.S.'s most controversial performance artists,...."
P-Form Magazine

"...He's wonderful and hilarious and knows exactly what it's all about and has earned my undying respect. What he's doing is impossible, and he knows it. That's good art...."
L.A. Weekly

"Resisting...the easy and superficial descriptions..., Moore's work challenges the consensus view more strongly in ways less acceptable than...angry tirades and bitter attacks on consumer culture."
Chicago New City

"If performance art has a radical edge, it has to be Frank Moore."
Cleveland Edition

Performance poster by LaBash.

Friction of Passion Pleasure

Center For Sex and Culture, San Francisco, California
Saturday, July 16, 2011

BY FRANK MOORE:

Doing a performance at the new space of the CENTER FOR SEX AND CULTURE is like going home. It is fully accessible on every level, warm, beautiful, sexy. Carol and Robert make it that way!

The performance for me was like eating an artichoke, peeling off layers, scratching off the meat off the leaves, waiting to get to the heart of the artichoke. For the first half of the night I was swimming upstream, revealing blow hards, discovering the truly adventurous spirits, etc. But things were not really clicking in. This was even true when there were a lot of people who had come to other performances of mine going back to the seventies. But I was searching for the release and wasn't finding it! Then everything just sank to a much deeper level with the ritual of GESTURES getting juicy, fun, explicit. Sometimes you just have to keep swinging until the bat decides to connect with the ball!

At the end of the night Sandra the intern who had helped us all night felt to me like she wanted to be inside the performance ritual. So I dragged into service something that we used to do in my seventies workshop. This drew everybody left into a tribal body! About fucking time!



WHAT HAPPENED BY ERIKA AND DA BOYZ:

Back at the Center for Sex & Culture for the rare San Francisco appearance of Frank Moore! We were there last year, at their old location, a few blocks down Mission Street in the SOMA district. The new CSC is a huge ground floor space that reminded us a lot of the Temescal space in its openness and coziness. When we arrived, early, the pole dancing class was still in progress, so the four of us, Corey, Alexi, Erika and Nat (who has been working with Frank since she met him at the June performance in Oakland), hung out, had coffees, and waited for 5:30p. Then Carol Queen met us at the door and ushered us into the beautiful space, still breaking down from the pole dancers. Fun!

We loaded everything from the two cars into the space, and Carol and Robert helped clear the floor of all the furniture and several table-top Annie Sprinkle installations. Annie had an "EcoSex" art show running there, and her art was hung all





across one long wall of the space, the wall that Frank would be set up in front of. Robert talked Alexi through the mixer and light boards, and soon they had left us with Sandra, their great intern, who was there to help us with anything we might need, and helped us set up too.

It was not long before Frank, Linda & Mikee arrived, and the set-up continued. We were ready early! But not too early, as folks arrived early, and Frank soon got started talking to people. But there was a little time, and Frank started talking with Nat about how she works at Peet's and Linda asked if she drank a lot of coffee on the job, and we heard about the perks of working at Peet's. And then Sandra talked about working at Kara's cupcakes in SF, and described the different kinds of amazing cupcakes they made there, making our mouths water! Chocolate cupcakes with salted caramel and chocolate ganache, etc.!! And they could take home/eat as many as they wanted!

The first to arrive was a guy who came in and flopped down on a comfy pillow. It turned out that he had seen Frank back in the late '70s in the Outrageous Beauty Revue at the Mabuhay. Then sometime in the late '80s he said he had actually met with Frank. But when Frank asked him what happened when they met, he said, "Not much …" Frank giggled. The guy said that they talked for a bit, he didn't really remember what they talked about …

Another one of the first to arrive was a librarian volunteer for the CSC, who went by the online name of Library Vixen, who asked Frank if she could take photographs. So for a while at the beginning before things really got started, she was taking photos of the space. When Frank talked with her, she said that she volunteered at the Center to get their library put together after the move, which was a big job! She worked for a living at the SF Public Library. Later, after the performance, Frank and Linda talked with her about the contact they had at the SFPL, Andrea Grimes, who had brought The Cherotic (r)Evolutionary into their zine collection. Library Vixen knew her.

A woman in black came in and went way to the back of the space. Frank asked her to come closer, and then closer still. She was hesitant, but she came right up and sat right in front of Frank. Frank asked her how she had heard about the perfor-



Performance backdrop by LaBash

mance. She said she had seen a flyer, actually taken a handout tucked into a flyer on a pole in Oakland … she said she had seen the quotes from Karen Finley and Annie Sprinkle, "singing Frank's praises", and she wanted to see what they were talking about.

Then a couple came in, an older man with a young blonde girl, who we later found out is a nurse assistant … they had picked up a handout at Good Vibrations on Valencia, and had looked Frank up, did some "research on him", and he said that he had been to a lot of workshop type events and that the two of them were interested in "exploring" … she described herself as a "newbie". She said that she was exploring her sexuality and her identity … And he said something about their exploring and defining their boundaries, and that it was important to have boundaries for health.

In the context of exploring, Frank asked her how far she was willing to go. She said pretty far …

Meanwhile, another woman had come in, sitting a little further back, a larger woman wearing a hat. She had seen the flyer when she was at another event at CSC for "sex nerds" … when Frank asked her what attracted her to the performance, she said that anyone who was investigated by Jesse Helms had to be worth seeing! She had gone home and looked Frank up on Wikipedia, and was very impressed and interested to see what he did. Frank asked her what she does, and she said that for work, she is in computer software, and for fun she pleases herself and learns new things.

Ken Cheetham had arrived too … he has been to Frank's performances for years, and Frank told everyone about his great web directory, bapd.org, listing bay area progressive organizations and non-profits. Ken added that his own music and photography was also up on his site.

Kay had also arrived, a long time attendee of Frank's performances as well, who had also been over to the Blue House when we had events for the presidential campaign and/or Frank's birthday. She had also sent money when Frank was in the hospital last year, and Linda and Mikee were not going to get paid from IHSS. She said that finally Frank was in her neighborhood, so she could come!

There was another couple who had come in and went to sit in the back. It turned out to be the heckler from the "Fuck the War Ball" at Burnt Ramen 10 years ago. He has been following Frank since, sometimes attending performances … he was there with his girlfriend, and said that she was teaching/writing about rituals and shamanism, and he thought, what better than to bring her to a Frank Moore experience, a modern day shaman. Frank asked her, "What is shamanism?" She said something like that it is a bridging of worlds, connecting worlds. Frank said yes, and added that it was the direct experience of reality.



There was also a young Asian guy who came in and sat in the back too … he had heard about it from a site that we just noticed had listed the performance, Openly.us.

Frank asked Nat to describe the last performance, which was her first … she talked about it being very magical and life-changing. She said people left, and the best stuff happened at the end, so she told everyone, "Nobody leave!"

Linda described how Frank often says that the best stuff happens after everybody leaves, and Frank added that he also used boredom to screen out the people who have come for something that they want to see happen. They often leave when it is not going the way they expect it to …

Another couple had come in … he was a tall lanky guy, and she looked like Frida Kahlo, wearing a lacy long black skirt, and facial hair … his name is Matthew, and we think hers, Aloma. They had seen the flyer on 18th St. in SF, across from the Bi-Rite grocery, where he said they dumpster dive. When Frank asked them what had attracted them to the performance, she described the kinds of workshops that she does, combining touch and voice and movement, dance, group intimacy. Frank asked her something more about what she does, and she talked at length about the philosophy/history behind it … how she feels that people are hungry for touch and intimacy … she said that when she became a fruitarian, she looked into the history of how/why we eat the way we do, and found that our modern diet is set up around a kind of patriarchal societal structure that affects everything, including intimacy.



Monogamy, polygamy, etc. set up a social pattern that excluded intimacy, and that even now where people are "sexually liberated" in their relationships, it is still taboo to be intimate with everyone, in a tribal way. She said that if everyone would just touch one another, no one would get sick, no one would be heartbroken, people would have everything they need.

Frank asked her if she would trade clothes with the nurse assistant. They both said yes. The girl had jeans and a t-shirt on, and as they took off their clothes and exchanged, Aloma said that the other girl didn't need to put all of her outfit on, because it was complicated! And then said something about how it was not a big deal for her to undress, but wearing jeans, now that was a taboo! She never wore jeans! And the girl said something like she never wears skirts! Frank asked the nurse assistant how she felt after changing clothes. She said she felt elegant, like Frida Kahlo … Frank asked her if she would take her underwear off, and she did. He said they don't go with the skirt! He asked her if she would model the outfit for everyone, and she got up and did a quick twirl to show it off … you could see her nude through the lacy black skirt.

It may have been around this time that the woman in black, who Frank had coaxed up to the front of the room, spoke up. She said something like Frank was either going to have to kick her out, or she would have to leave on her own very soon. She said that she had not done her research like the others, and didn't really know what to expect. She said, "I am not in the same place as you all are …" and said something about intimacy, as in that it was not where she was at. She said she was not really into participation, she was more of a voyeur. Frank said that if this wasn't participation, he didn't know what was! We weren't sure if she really got what Frank was saying, because she seemed to take it as a confirmation that she should leave. She had said that if she could just watch … So she said, well, she would leave then, and did say that she enjoyed it, but got up quickly and left.

Now Frank asked the woman in the hat if she would undress the cameraman, Corey. She was willing, but did he want to be undressed? "Yeah!" Corey said enthusiastically. So she came over and undressed Corey, and introduced herself.

Frank asked the "exploring" couple if they would undress each other. The nurse assistant was willing to be undressed, and he undressed her, but he said yes, except for his socks and underwear. Frank asked, "Why?" He said his socks so he didn't get cold and his underwear because he had set "a personal limit on public nudity for that night." She had already started to undress him, but Frank said to put his clothes back on.

Now, Frank asked Aloma if she would do a dance … She said that she usually does it with music, for the inspiration to dance. Frank asked Nat to sing, and asked if the nurse assistant, still nude, would play music to accompany, keyboard, and Matthew played the roto-toms too. The girl said that she didn't know how to play, but Frank said that didn't matter … so she got up and played the keyboards for the dance. But first, Frank had Nat dress the workshop woman in items from the costume/jewelry



area … we did notice that she really didn't let Nat dress her, that she wanted to do it herself!

So she did a dance, and vocalized while Nat sang a song in Portuguese, and the two played music. Afterward, Frank said, "I thought you said you couldn't play music!" to the girl.

At some point there was a series of Frank having different people undress each other … Frank asked Kay to undress Linda, Matthew and Ken to undress each other, Erika and the librarian to undress each other …

Frank asked the heckler's girlfriend if she would undress him with Linda, and she said no. Frank asked her why. She said something like she was not comfortable with it. And at some point soon after they both left. A little later, Linda and the woman in the hat undressed Frank.

When they had left, Frank told the room about this guy, how he had acted at the "Fuck The War Ball", giving Frank and John the Baker a hard time for opposing the war, and how the two of them blasted him with JTB's classic, "Fuck The Fascist USA"! And now, Frank said, he could not get rid of him! He recently had to fill in the "spam" box because he kept wanting to be Frank's friend on Facebook!

The Asian guy in the back also left around this point …

When Frank asked if Erika and the Library Vixen would undress each other, the Vixen said yes, but she would be leaving her bra and panties on, for now.

Someone also ended up undressing the guy from the Mabuhay, and we think Kay undressed the woman in the hat, so now everyone was undressed, except for the guy who had set his "personal limits" for the night!

Meanwhile, at the door, Alexi was taking money, a sliding scale of $5-$25 … one woman came in and said that her friend was inside, but she wanted to know if she could only pay $5, because she didn't know how long she was going to stay. She asked, "How much are people expected to participate?" Alexi said as much as they want! She kept saying she didn't know how much she would participate, so she would only pay $5. And then after she paid, she stood just inside the curtains for maybe 10 or 15 minutes, and then left!

Another couple came to the entrance and pulled a handout out of their pocket that they had picked up somewhere … they said that it looked really interesting … but could Alexi tell them what was going to happen? Alexi said he didn't know what was going to happen, that Frank creates the performance around the people who come … They asked, "Could you give us some indication of what we can expect?" Already they could see people in the performance were nude … Alexi asked if they had already read the flyer. Yes, they had. He suggested they could read the warning sign … So they went and read it, and then left!

Now, Frank asked the nurse assistant if she would read randomly from his writings binder, while Nat and Kay undressed each other. They did … and she picked out a piece Frank had written 5 years ago for the Renaissance community, "What I have been doing for the last 35 years." It was a great journey through Frank's history following his living at the Brotherhood of the Spirit community in Western Mass. … all the way up to all of us here, in two houses on the same block in Berkeley. After she finished the piece, Frank updated it, saying that all the cats had since died, and he almost died! And since then, Frank added, we have added vimeo.com too as a channel to get the work out.

Somewhere in here, another man had entered the performance … he was surrounded by naked people, was perhaps the only one clothed. Frank said to him, "You can see what I have done so far …" And someone in the audience said, "We weren't naked when we got here!" The man said that he had seen the signboards out on the street. He was just going to his car, and decided to come in. Frank asked him what he does, and he said that he is a physical therapist. Frank asked, "What kind? Human or S.M.?" He didn't exactly understand … he said more of a traditional kind. Frank asked, "What tradition?" He said mainly western medical tradition, that he works in a hospital context, but he is very interested in eastern traditions … Frank and Linda explained that Frank has had a long experience with physical therapists since he was a kid, and described how they were always trying to make Frank and other CP kids more physically "normal" which was harsh and painful … braces, brushes and ice, etc. Linda described "Out of Isolation", the video Frank made that showed what might have become of him had he been institutionalized as the doctors had wanted Connie to do when he was born.

Afterward, the nurse assistant talked about how she worked in a skilled nursing facility, and had been wondering if there was anything else there in the medical field. She was very affected by the description of "Out of Isolation" because she often works with people with disabilities, not just elderly people.

Frank and Linda also now talked about how the institutional mindset almost killed Frank last year when he had to go into the hospital for a routine gall bladder operation, and they ended up living in the ICU for 6 weeks … that we had only just crossed the year anniversary of Frank getting out of the hospital. Linda described what happened, and how there is this way that most people in the medical field look at Frank, which led to Frank almost dying in the hospital, even though we had Dr. Kerbavaz advocating for him the whole time, trying to get across to the doctors treating Frank that Frank's "normal" is not their "normal", that his breathing, eating, etc. are not what they are expecting. By the end of it, they were saying that Frank might never eat again, had tubes run all into him … and now a year later, Frank is eating, no tubes, etc.!

Frank now asked the nurse assistant if she would dance with him. She said that she really didn't know how to dance, that was something she needed to work on by herself first. Frank said, "How about rocking on my lap?" She said no, she doesn't do lap dances … Frank asked her if she would rock on her partner's lap, the "personal limits" guy, nude. She said yes … Frank said he would come back to them.

Frank asked Aloma if she would rock with him. She was willing, but she didn't understand what he meant by rocking … she was used to hearing that in terms of rocking a baby, or "rocking out" to music … so Linda described the images of rocking

from Frank's poem, "Wrapping/Rocking", and demonstrated too, rocking back and forth in the chair. So she said ok, but again said something about needing music … she ended up making sounds while she rocked on Frank's lap …

Frank said that while she rocked with him, the rest of them could do gestures. It was sometime during the gestures that the physical therapist left. But as he walked out, he told Alexi, "Thank you very much!"

The nurse assistant and her "personal limits" boyfriend separated themselves out when gestures began. They stood off to the side. Although, as the gestures continued, they began doing them with each other, her still nude, and he still completely clothed. At some point, Frank said that they could come into the space and continue doing the gestures, and they stood up in the front, continuing to do them together.

Linda paired the librarian with Matthew, Erika with the Mabuhay guy, Kay with the woman in the hat, and Nat with Ken … and the dancer rocked on Frank's lap for a while … After she stopped, Frank had her join Erika and the Mab guy, and Frank took a piss break while Mikee continued reading the gestures. The gestures were a wide mix, but many of them were to be done "for arousing pleasure", and everyone really got into them. When the dancer joined Erika and the guy, their group became very acrobatic, as she had them tumbling around, almost like contact improv. Later, Kay said it had felt very calming for her, and that she and her partner were admiring the athleticism of the others! Frank said, "I know what you mean …"

The gestures went on for a long time, were deep, erotic, soft … We noticed the difference in not having music accompanying … a stillness …

Throughout the performance, Frank came back to the nurse assistant several times, asking her what she thought of the performance thus far … We mainly remember that she said that she was really enjoying it, and something about it opening her up to new possibilities, and seeing herself better, from a different perspective …

The Mabuhay guy had "a hard time switching from physical to verbal," but said it was good … Library Vixen said she had enjoyed it a lot, did not expect to do what she did, and felt "floaty", high from doing the gestures … she had actually taken off both her bra and panties as she did the gestures with Matthew. Kay said that it was really great, and that doing the gestures made her realize how touch starved she has been lately. The woman with the hat said that is was really great to touch outside of a sexual context, without the "negotiations" that usually lead up to it. And it made her realize that she was really very hungry for touch as well.

Ken said that he really enjoyed it, and the only thing that would really just make it better would be if they all got up and went around hugging each other. Frank said, "No." Not going to happen! Nat said it was really intense and pleasurable, and that she felt a oneness …

Matthew said that he really enjoyed it …

Perhaps at this point is when the "personal limits" guy and the nurse assistant were going to leave … before he left, Frank asked him what he thought of the night. He said that they had enjoyed it, and that he had felt "relatively comfortable" … Frank said, "Darn!" The guy said, "Right, darn … because it was comfortable …" Someone spoke up, saying, "Well, he did say 'relatively'! So there was that …"

Frank said, "Comfortable … in your jeans." The guy said, "Right, yeah …" Frank



said, "For some, jeans are a taboo … for others, a comfort zone."

Frank asked Sandra, the intern, what she thought of the night. She said that it had looked really fun, maybe next time she would also participate … Frank asked, "Why wait?" Sandra said, well, unless Frank did the gestures over again … but she thought she would just do it next time …

Frank asked again, "Why wait?" She said, well, it was not a good time of the month for her … Frank said that she could leave her underwear on … She was smiling … she said ok. Frank asked if Erika could undress her. She said yes, but she wants to leave her pants on too. Frank said ok. So Erika took off her shirt and bra and shoes, and Sandra came into the performance space …

So now Frank said that, one by one, Sandra could do a gesture with each person in the room. So she went from person to person, doing a different gesture that Linda read out. It was great!

And after she had done all the gestures, Frank said, "The end". But then he hawked the new book, *Art of a Shaman*!!

After that, people didn't really leave … for a while, everyone stayed where they had been sitting or lying, some continued playing with each other, and there was a lot of talking. Aloma was going around handing out her flyers and CDs and describing her workshop, and mentioned that she had worked with the X-Plicit Players … So Frank had Linda read "In Defense of Bad Art", a piece Frank wrote about how the City of Berkeley at the time was passing legislation to outlaw public nudity. Frank defended

the X-Plicit Players' public nudity as art that should be protected, albeit bad art!

Several people came up to Frank before they left, to talk. Ken Cheetham came and said that the performance had "made his year"! And Frank and Linda were telling him more about Vimeo, which he was blown away by!

The woman in the hat came by and thanked Frank for the experience …

Meanwhile, we had all started breaking down the set, and Frank wanted the house lights up right away. Later, we heard that Frank and Linda had seen the magical feeling of the performance turn into social chatting right away after it "ended" that took a lot from the feeling that the performance had created, so Frank wanted to break that up! But aside from that, it was an amazing performance, in an amazing space!

Sandra helped us break everything down, and even helped us load up the cars. She said she really enjoyed the performance, and hoped that we would be back there again. She said she would be writing up her internship there, and that the performance would definitely be part of it.



EMAILS:

From Carol Queen, 7/17/11:
Hi lovely people -- We would like to let you determine how much to give us back -- it is an honor to have you all there, and it allows us to offer a kind of programming that is unlike anything else. So if you want to split the door, that's fine! How does that sound?
xox--CQ

7/15/11
To: Jim Provenzano, Editor, BARtab, Assistant Arts Editor, Bay Area Reporter
We were hoping that you could put a listing for it in the online version! Would that be possible?

Jim Provenzano's reply:
Sorry. No. I've seen one of his shows and don't feel the need to promote them. I don't list sex parties, improv events, or a messy combination of either.

Believe me, I'm not a prude. I've seen, enjoyed and performed in stranger works. But I have limited space and prioritize more professional works.

Obviously, other publications feel differently. I suggest you focus on them.

Frank's comment when forwarding above exchange to the e-salon, 7/17/11:
mmmmmm, I don't recall anyone asking him his opinion! People don't need fucking gatekeepers to make their decisions for them! They read listings to find out what is happening when where and how much it costs!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Terrin conto commented:
Wonder how the males who take part in Frank's shows manage not to get an erection, things look like they get pretty hot.

Frank's reply:
Well... Because in the context of the performance having a hard-on is neither a forbidden taboo nor a goal, it rarely mmmmmm comes up.

AmoChimy commented:
I wish i can share you

Prince Machiavelli commented 7/5/13:
I could sense the passion exuding from the participants, what a wonderful experience to have.

Frank's reply 7/7/13:
thanks !

stace hill commented 9/2/14:
Excellent

Tom Smith commented:
mmmmmmmmmm

Gwyneth Sebastian commented:
"love it"

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, July 23, 2011

FRANK TO THE E-SALON, JULY 20, 2011:

HEY, WE ARE ON A HOT CINNAMON ROLL!
TWO PERFORMANCES IN TWO WEEKS!
DON'T MISS THIS SATISFACTION SATURDAY!

BY FRANK MOORE, TUESDAY, JULY 26, 2011:

This was one of the most sexy, erotic, warm, juicy performances we ever did! Everybody participated, nobody left, a lot of nude dancing including a contortionist! What more could I want?!



Performance poster by LaBash.

Aaahhhh, how can you tell if a performance was a success? Well, Saturday's performance was the longest night in the two+ years of the Temescal series. And nobody left during the performance, which is probably a first in my forty years of doing performances. And when it was over, nobody wanted to leave. But that is usual. The audience was a real mix of straight and underground creatures in the full range. But everybody ended up nude, except for the former professor who had just been in the hospital. Even he said the performance loosened and opened him up. He provided the music for most of the night. A newspaper called the series a "variety." I call that newspaper PSYCHIC because we even had a contortionist who did their [they didn't liked the pronouns SHE and HER, preferring THEY /THEM] dance, which was actually one of the things I always have wanted in a performance. THEY actually danced twice … Once dressed … And then nude, pushing /risking THEMSELF while Nat sang and the professor played guitar. This risking dance rooted /anchored everything, made everything that came afterwards possible … Two Brothers rocking nude together for hours, the straight tree guy rocking nude on my lap … The whole room doing a very juicy explicit ritual of GESTURES [there are always surprises for me … Like I didn't think LICK EACH OTHER'S EARS would be a controversial gesture, but what do I know?] … The whole room evolving into an explicit ritual of music making juicy fun dancing which all [including the corporate finance guy] melted into together. I pushed the explicit because the two booking women were there and I wanted to get everything out on the table so that we will have freedom to go even further in the future there. They loved it!



So how do you know when a performance is a success? Well maybe when at the end of the night somebody says:

"I was comforted by the fact that I was uncomfortable. Lately I had been wondering if I'd ever be able to feel uncomfortable again, so it was great to be able to come up against some barriers again." —Audience person, July 23, 2011.

Now excuse me while I recover from doing three shows in four weeks!

BY DA BOYZ & ERIKA:

Two performances in two weeks! And this was the second, the monthly Uncomfortable Zones of Fun performance at the Temescal Arts Center in Oakland. We were there a little earlier than usual, and found possibly even fewer lights available than last time! Good thing Frank had us bring extra clip lights! We got back into the groove, after a whole different set up at the Center for Sex & Culture … around 7pm, Nat arrived and helped us finish the setup, followed soon by Frank, Linda & Mikee. As it turned 8pm, no "audience" had arrived, and Linda said something like, "It might be one of 'those' nights!"

But as soon as she said that, a couple of people arrived almost at the same time, two girls … Frank invited them into the space as Linda and Mikee got him set up, and they started perusing the free totes of zines and small press books, flyers, stickers, CDs, etc.

Frank soon got talking to one of the girls. She had seen the flyer on a pole in south Berkeley, and Frank asked her what attracted her to the performance. She said that she was interested in performance art, had done some performance art and wanted to see what this would be like … She said she is a recent transplant from NYC. When Frank asked her if she did performance, she talked about starting as a child actor in NY because her mom got her

into it, and then getting into theater in high school, and then coming back to it after college, and performing with the Theater of the Oppressed in NYC for a time.

Then Frank turned to the other girl … she had seen the flyer outside of the California Institute for Integral Studies in SF. She had been attracted to the sound of the performance, the uncomfortable and experimental and participatory aspect of it … We think Frank asked her what she does, and she talked about doing circus arts, such as nails in the head, eating fire, glass, contortion … Frank asked if she would do her act here, now. She said she did not have her kit with her … if she had known how participatory it was going to be she would have brought it, and would have warmed up! She said she could do a contortionist act, but she would need to warm up first. Frank suggested that she could warm up while we watched, and the girl from NY said she could warm up with her. So the two of them helped each other stretch …

Meanwhile, a middle-aged guy, who we later came to know as Doug, had come in and was sitting across the mat. Frank asked him how he had found out about the performance. He had also seen a flyer. Almost the entire audience ended up having come from flyers! Frank asked him what he does. He said that he is an "environmental salesman", basically that he plants trees for a living.

Frank and Linda told him the story of their neighbor who has had it out for the redwoods on their property, five huge beautiful redwood trees, which the neighbor has hacked away at, and hired people to go up into the trees and hack away huge sections of them with a hacksaw! At one point, Frank, Linda and Mikee found the hired hand up in the tree, without any safety gear, hacking away, and asked him to get down, but he wouldn't, even at the threat of calling the police … so they called the police! And that seemed to quiet things down for a while. But we had to pay $900 that we didn't have to clean up all the destruction to the trees. And then last weekend, when we were in SF doing the performance at Center for Sex & Culture, Frank, Linda and Mikee returned to find that she had hacked down more branches in our absence, and threw them down in their yard!! So, who knows what they will return to tonight!? Everyone was appalled to hear about this.

Over the next little bit, a number of other people arrived … another young woman who sat off to the side, a guy we later found out was in "finance", a guy who came in with a guitar, two women who it turned out are 2 of the 3 managers of the space itself, a lanky young man who had gotten a text from the young woman, Alexi's brother Yusef … and a professor who had been invited by a friend who, he remarked with chagrin looking around the room, was not actually there! Later in the performance, she did show up: Aurora.

Frank talked with each person more or less as they arrived. The young woman had seen a flyer in north Oakland and had been attracted to the idea of "uncomfortable" and "fun". Frank asked her, "How uncomfortable are you willing to be?" She said something like, "Enough …" and "We'll see …"

When the guy told Frank that he was in "finance", Frank asked him to get more specific, and we found out that he did the budget for a medical company. What had attracted him to the performance? We think he said that it seemed interesting, and different from what he normally does.

The young guy with the guitar had just now seen the flyer outside on the sandwich boards, and decided to come in. He was a transplant from Colorado, just moved here, and said he followed a whim in coming into

the performance. He was attracted by the "uncomfortable" "fun" part, because he has felt a lot of "uncomfortable" being new in the area, that "uncomfortable" was almost his normal since he has been here. Frank asked him if he always follows his whims, and he said he often does, and there always ends up being a reason for it. Frank asked him why he moved here from Colorado, and he said something about it being his path, and that he wanted to see more of the world …

Early on, Frank asked Nat to describe the last week's performance at Center for Sex & Culture and then the first Uncomfortable Zones she had attended. She talked about the CSC performance as being different than her experience at the first performance at Temescal, and described everyone doing Gestures, and then talked about the Uncomfortable Zones performance on Frank's birthday in June in fairly general terms. Frank asked her to get more and more detailed! So Nat ended up describing the dance she did with Linda and Frank, rubbing each other's bodies nude all over, and that it was very "hot"! She said "hot" a lot! It was great, because it came before much had really happened in the performance, and yet it did not seem to scare anyone away.

At some point, Frank asked the contortionist if she was warmed up yet. She said that she was … Frank asked if she would



put on something from the costume piles to do her act in. She said yes, and came over to the costume area and started picking out items, and taking off some of her own clothes … Frank asked the gal from NY if she would put on costumes too, and then asked her if she would undress the cameraman, Corey. She said she would, if he consented …? "Sure!" Corey said. So she said that she would just finish putting on her costume and then would undress him. Soon Corey's clothes were off, and the contortionist was ready to do her act.

The act was an amazing dance with very physically challenging contortions and poses and stretches throughout … Frank and Linda said after the performance that she really risked herself in many ways to do it. The "audience" cleared a big space for her, and she moved all over the mat, doing this intense gymnastic contortionist dance which was riveting and beautiful.

After she finished, people clapped, but Frank said "no clapping", because clapping was as if something was over, whereas we were just moving into something different …

Now we think that Frank returned to talking to more of the people who had arrived. At first, Frank and Linda did not recognize Yusef, and Frank was asking him how he had found out about the performance. Well, it was Yusef, Alexi's brother!

The lanky young man had gotten a text, we think from the young woman who he sat down next to, the one who had been attracted to the "uncomfortable fun". He had gotten a text with a photo of the flyer maybe only 5 hours before, and decided to come and check it out.

When Frank asked two young women who had come in together how they had heard about it, the two, Malinda and Isabelle, said that they manage the space, and have wanted to come for a long time. Frank asked them what they do, and they talked about their dance group. Frank asked Isabelle what kind of dance, and she described it as modern, and ballet and improvisational. Frank asked them how it was going so far, and they said they were enjoying it, and he asked, "Do I still have the space?" They said, "Yes, of course!" Frank and Linda talked about how great it was to have a space like this to do regular performances. That over the 40 years that Frank has been doing performances, they have always tried to have this. There was a period before they found Temescal, where they did not have a regular space … they looked to yoga studios as a possible place where they could do regular performances, and pay for the space. They even had someone who was interested, had looked at the website, and they had even written him a check, and then he called and said that he talked it over with the yoga teachers and thought about it, and they weren't comfortable doing yoga on a Sunday morning, knowing that people had been nude in the space the evening before! Everyone gasped and laughed. Someone mentioned nude yoga, which is common. Right! So … it was really amazing to have the ongoing series at Temescal!

The older man who we later came to know as "the Professor", came in later than the others … he was the one who had received an email from a friend, again with a photo of the flyer, inviting him to come. She had actually sent it to a list of people, but he looked around the room, and did not see her there, or any of the others! "Some friend!" Frank said. When Frank asked him what he does, he said that when he made money, he was a professor, but now he breathes … He said he likes to play music, and sing, and just breathe, and go to things like this. It was not long before Frank asked him if he would play music, and he ended up borrowing the guitar that


DONATIONS



the guy from Colorado brought. Throughout the night, they both played music, taking turns with the guitar, keyboards, recorder and other instruments.

At some point earlier than later in the performance, Frank had the occasion to talk about the concept of "comfort zones" again, which has come up in the performances a lot. He said that "comfort zones" are fragile, and that you cannot really be comfortable in "comfort zones".

Now followed a series of undressings … and a second version of the contortionist's dance.

Frank asked the contortionist if she would undress Nat. She said sure, and soon Nat was nude … We are not sure the order of who was undressed when! But we think that Frank asked Yusef if Erika could undress him. He said yes, and Erika undressed him and he sat down again, nude. Frank asked the contortionist if Nat could undress her. She said yes.

We think that it was not long now before Frank asked if she would do her act/dance again, now nude. She had been sitting next to Nat, and showing Nat bruises on the backs of her thighs and elsewhere, and when she got up to prepare for the dance, Frank asked if her bruises were from her act. No, she said, they were from a lover … she had asked her lover to hit her with a nightstick repeatedly, and she enjoyed it!

Frank told the story now of the woman who had come to a performance who was into "caning", and had brought her gear … But she had gotten very uptight when people in the performance started trying out the items … she was uptight about people touching her tools …

As she was warming up again, clearing the space to do her act, Frank made some reference to her as "she", and she told Frank that she does not use the pronoun "she". She said that she prefers "They", and described how it seems odd because it seems to refer to plural, but in fact it is often used as a singular pronoun, and that it is because she does not identify with either gender exclusively, and feels that gender is a construct of society that she does not really identify with. Frank brought up the royal "we" as another example, and "They" said that one of her friends uses the term "one" instead of "I", which is often very humorous. Somewhere in this exchange we think Frank asked They if They were English? We had all noticed her accent, and she said that she is often mistaken for being from a different country, when in fact it is a speech impediment. She said that she often goes along with whatever accent people think she has, Australian, English, French … and its fun. However, it backfired one time when a guy thought that she was from Scotland, and she went along with it, and he asked her where she was from, and she said, "Edinburgh." It turned out that he was actually from Edinburgh, and began to ask her very specific questions about where she lived, etc.! And she had to come out with it!

So now They did the dance again, nude. And this time there was a musical accompaniment from the professor and Colorado. They explained that it was going to be different this time, because she could not ever do it exactly the same way each time. Frank said great! He assumed it would be.

The dance was amazing, and even more powerful than the first time, which everyone felt. Frank said this after she finished, and asked her, "Did you feel that?" They said, "Yes", but that she had experienced the power coming also from the people watching her, and their response to her doing it nude …

Now, we think there was more undressing … Frank asked Yusef to undress his brother Alexi, and the two of them to rock together. Erika and Doug undressed each



other. Colorado and the girl from NYC undressed each other, although she took a great liking to the costumes, and so could be seen throughout the night wearing different combinations of jewelry and costumes, otherwise nude. She really liked the new addition to the costume collection, Linda's Frederick's of Hollywood red velvet jacket! She even mentioned at one point that she really loved dressing up, but had decided not to really dress up that night for the performance … and yet she still got to dress up!!

Frank asked the Temescal pair, Isabelle and Malinda, to undress each other, Linda and the "uncomfortable fun" gal to undress each other, and the Finance guy and the lanky guy undressed each other. Frank asked Colorado if he, with Linda, would undress him, Frank. He agreed, and so now Frank was undressed too.

Frank now turned to the NYC gal, and asked her if she would do a performance. She said she would try … "If only she had brought her poetry!" she said. Frank suggested she could read his, and she said sure! He said she could read, "I Came to Play." She said that she would pass the poetry around the room, but she would start, and would read it in a Russian accent. Her Russian accent had come up earlier in

the context of They's accent. She had said she loved to talk in a Russian accent, and Frank asked her to do it! So she said a few things with a Russian accent.

But now, she read, "I Came to Play" in a Russian accent, which was really funny and great! She didn't finish the poem, but passed it to her right, to Doug, who read the rest of it, also in a Russian accent. Really



goofy fun and a totally different experience of the poem!

Now everyone was nude except for the professor! Frank asked, "Who has always wanted to undress a professor?" But before anyone had a chance to say anything, he took the mic and said that he did not want to get undressed tonight. Frank asked him, "Why?" He said that he recently had a bunch of medical issues, and his experience with the medical people was traumatic, left him feeling very tight … he said it was going to take him some time … Frank and Linda told him briefly about Frank's hospital stay a year ago, and how he ended up with tubes in him, etc., after only going in for a routine surgery. Frank turned to the audience and said, "That is why I have always wanted to undress a professor!"

Almost right as this was happening, the woman who had emailed the professor arrived, Aurora. She came in, exclaiming about how wonderful it was to be in this space, with everyone naked … she said things about growing up in the Haight Ashbury, feeling very at home in this kind of atmosphere, really loving it … When Frank asked her how she found out about the performance, she said she had seen the flyer on a pole, and took a picture of it, and sent it around to her friends …

Meanwhile, the reading of Frank's poetry continued with "Art Is A Bitch". The "uncomfortable fun" girl started reading it, and when she came to the question that starts it off, which Frank explained was a real question someone had asked him, she opened the question up to everyone else … "1. What were the THREE MOST IMPORTANT things you did to get a break and start moving toward recognition as a performance artist?" As it went around the room, it seemed that most everyone was really just talking about what they did to continue to be creative and inspired. And one comment occasioned Frank to say, "Creativity is like shitting. Everybody does it. Everybody needs to do it." The words of his poem! Basically saying that creativity was something that everyone has, not special or exclusive.

After this question made the rounds, Frank asked her to finish the poem. She read more of it, and then passed it to the professor, who finished it.

Frank told everyone about *Art of a Shaman* at some point in here, and asked people to pass it around and check it out. He said, "They told me that if I just get the book in people's hands, it will sell itself!" So this was his attempt! As it made its way around the room, and the performance continued, we saw that several people looked at it for a very long time, really taking it in … Isabelle for one.

We think it also may have been around this time that Frank asked Malinda and Isabelle, the Temescal managers, if they would do something from their dance work. And this may have also been when Frank asked them again about the space, saying, "Did I lose the space yet?" They said, "Oh no! We want more!" Frank said that he asks people who come to the performance to risk, so he has to risk too … he was risking losing the space! They said, "Oh no …" They were really liking the performance.

They said yes to the dancing, and moved to the "stage" area of the space, in front of Mikee's big backdrop, and did this really neat dance with each other, feeding off each other improvisationally, creating a kind of story almost between the two of them. It was beautiful!

Now Frank asked the "uncomfortable fun" girl if she would read his poem, "Wrapping/Rocking". She said yes, and came up and sat next to Frank, reading it. Then he turned to the NY girl, and asked her if she would rock with him on his lap. She said no, she didn't feel comfortable doing that …

Frank then asked They. She would not do it either. Then Frank asked Colorado … he said "no" also, adding, "I'm not there yet …" So Frank asked if there was anyone who would rock with him. Doug said he would, so he came up and rocked on Frank's lap while the Professor and Colorado played music.

There was also a point when Frank asked Nat to sing, and she sang a song in English that we didn't recognize but that somehow seemed to fit what was going on at the time …

Frank also talked with Aurora. He asked her what she does, and she said that she works in ecology and architecture, and described her upbringing in the Bay Area by a mother who was a native plant and butterfly expert. Aurora started as an artist, doing large scale mosaic tile pieces, and then was inspired to integrate what she had learned from her mother into her tile work, and later into architecture, to create living walls, and roofs. She talked in some detail about all of this. Frank told her again the story about the neighbor hacking at the redwoods, and she said that it was sad that humans took out their emotional problems on the natural world, which is innocent. Frank asked if the gal from NYC could undress Aurora, and she said sure, but stopped her at the shirt & bra, leaving her pants on.

Now we think Frank said that we would do Gestures … he had Linda describe Gestures to everyone, and then pair people together. Frank said that Yusef and Alexi could stop rocking, and do Gestures. Linda paired Nat with They, Erika with Colorado, NY girl with Aurora, "uncomfortable fun" girl with Yusef, Alexi with the lanky guy, Malinda with the finance man, and Isabelle with Doug. The professor continued playing music, and Linda started reading gestures …

After only a few gestures, the "uncomfortable fun" girl excused herself from it, telling Linda, and sitting by herself on the mat. Linda paired Yusef with Aurora and the girl from NY. But soon after that, they also bowed out of several gestures in a row. Corey overheard them having issues with licking each other's ears … heard, "you know, body fluids and such …"!! So Linda paired Yusef with Nat and They, where he stayed for the rest of the gestures. Right away, there was the gesture for touching each other's genitals … and it came up again later. But there was a range! There were several gestures for sticking out your tongue and curling it up, and then there was exploring each other's butts, rubbing chest to chest, laying on top of each other and moving slowly together, exploring

each other's body using your whole body … showing each other your bare calves … It was amazing to see almost everybody participate fully, and how Gestures always deepens everything …

At a certain point, Frank said that he, Nat, Linda and Erika would dance together, and everyone else could play music … the lights were lowered, and the slides came on, people took up instruments and started playing, and Nat, Frank, Linda and Erika danced very erotically together, hot, deep and juicy … Then Frank had Linda, Nat and Erika go around the room and "get" the people playing music. Everyone really loved this … they would come up to each person, and dance into them, enclosing them, and then move on to the next …

Afterward, the lights came up, and Frank asked Colorado what he thought of the performance so far. He said that he felt more grounded than he had before, that he had been feeling light-headed, ungrounded since he moved here. Frank said, "Colorado is high …" The guy laughed and said, "Most of the time …" But Frank meant that the air was thinner, higher altitude, i.e. he was still coming down from that after moving. Colorado also said that it has been his dream since he was a kid to be in Berkeley with a room full of naked people! Frank said, "I deliver!" And Linda said that was his tag line when he ran for President.

Next was Erika. She said that it was a really amazing night, the dance and the gestures, and how everyone stayed and no one left!

The finance guy said that he wasn't an artist and had never been to anything like this before, and he wouldn't have imagined himself doing something like this, but that it was really great.

Nat talked about how great it was to do gestures and the dance, and how everyone stayed, and that she really enjoyed singing.

Yusef said that he didn't really think very much, which felt good. More that he felt things … He said that rocking with Alexi, there was a flow of feelings and associations and joy, as opposed to thoughts, which was nice because he often thinks a lot, in preconceived patterns, but tonight he wasn't doing that. Frank said, "A family trait." Yusef said, "Yes." He said that it has taken him a long time to come to a performance, but he was really glad that he did.

They said that she was really glad that Frank asked her to do her act, and then a second time nude. She said that Frank having her do the physical stuff right away put her into her body, not into her mind, which she felt was good, so she experienced things from that space. Frank said to They, "You are Us."

Isabelle said that the performance was life-changing … she said that it would change her art, change how she related to people and how she looked at things. She said that she would try to bring it into her life and art … not try, but would incorporate into her life and art what she experienced in the performance. Frank said, "Wow …" He said, "Don't artists live for this kind of feedback?" She said yes, but it was completely true, she wasn't just saying it … Frank said, "It is fuel." She said yes.

Malinda said that she felt good, and a little melancholy … but the impression we got was that it was from her experiencing a depth, going deeper. She also talked about bringing this experience into her life and art. She said that they did an improvisation there at Temescal the day before, and when they talked of going to this tonight, she had it in her head that it would be more formal … But it was not that way at all, and she was amazed and proud of all the different kinds of things that happen in this space, that this space can hold all of these things,



and that she feels that the space keeps the feeling of all of this in it … Frank said yes, spaces hold energy, like the caves … Linda described how the tribes would do their magic rituals over years and years in the caves, building up the energy and magic.

The lanky guy said that he really had not known what to expect, and that he found himself jumping into his head at various points in the performance, wondering if he was uncomfortable, and not really being sure … Frank said, "If you have to ask if you are uncomfortable, then you're not."

His friend, the "uncomfortable fun" girl said, "I was comforted by the fact that I was uncomfortable. Lately I had been wondering if I'd ever be able to feel uncomfortable again, so it was great to be able to come up against some barriers again." Frank said that was a great quote, and Linda asked Alexi to remember it! Frank asked her, "Did you ever get comfortable in your uncomfortableness?" She said yes, she did, at the end.

Doug said some amazing things about his experience, which we are having trouble remembering. Our main experience was being impressed at how clearly he seemed to have processed the experience and how well he was able to communicate it. He said that it wasn't at all what he thought it was going to be, and that he had enjoyed it a lot, and even felt comfortable … We think he talked about the experience of doing Gestures, and feeling intimate and close with other people in a deep way, and how Frank created a safe space to be with people in this way.

Aurora talked in vague terms about her experience … her response seemed to be focused on her unwillingness to do the Gestures, etc., but talking about it in positive terms, in the sense of how she did not feel pressured to do anything she did not want to do … that it was a safe environment … But you couldn't help feeling that she was trying to justify her own holding back, to make it seem like a positive move for herself.

The girl from NY echoed Aurora to some extent in what she said, also justifying her decision to stop doing the gestures beyond a certain point as a signal of strength. And she also said that she had not felt that uncomfortable … Frank said, "Darn!" Frank asked her if she would use the performance in her own performances. She said, like Isabelle, that the performance was very inspiring to her, that this was the kind of performance that she wanted to do, and that she would integrate stuff from the performance into her performances. She went on to talk about creating a space like this where people could go past their



boundaries, learn where their boundaries were … Frank cut in, "Not 'learn' their boundaries, but go beyond their boundaries …"

Frank said, "I see people, not their boundaries … I don't talk to their boundaries, but to them. The boundaries are not real." Frank had Linda read his poem, "Boundaries Kill". As the NY girl listened, you could see that she really liked the poem, which subverted her idea that you needed a strong sense of your own boundaries. In spite of herself, she couldn't help but fall into what Frank was saying, because the poem was talking about all the things that inspired her, and that melting boundaries created.

The Professor said that until he came to this performance, he really wasn't aware of how tight he had been … but that through the course of the performance, he felt like he really was able to loosen up, to shed some of that tightness that he had taken on, and now felt quite a bit looser than before. Frank said that this would just continue …

Frank asked Linda what she thought of the night, and she said that it was amazing, and that she thinks it may be the only performance where no one left!

Now Frank said that his book, *Art of a Shaman*, was a great guide for how to do this kind of art. "And with that shameless plug," he said, "The End."

This was the longest performance that we have done at Temescal, almost an hour longer than normal, and still it felt like it could have gone on … people did not want to leave … and some started talking about doing something to complete the performance in some way, to "close" it, some kind of ritual … They was one who really wanted to do something, and was saying that it would be shocking to move from this "body-space" to the normal reality, that there needed to be some closure to the performance, and asked Frank about having a group hug. Frank said, "No …" He said, "Leave it open." Nat, who was sitting next to her, said that doing that would close it, wouldn't let it continue into everyday life, which was what everyone wanted. Frank said this is why he made the warning sign, and had Linda read it. It exactly addressed what They was bringing up, and she really seemed to get what Frank was saying.

Frank said that there was a guy at the CSC performance who wanted to go around and hug everyone at the end of the performance too, and Frank said, "No!"

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Shion commented:
Amazing as always!
Only you can get the perfection!
I wish you the best!

Frank's reply:
Shucks! It was an amazing group who came that night!

Terrin conto commented:
Another interesting performance, would you ever consider including some light bondage or S&M in future uncomfortable zone performances?

Frank's reply:
Well, in this kind of performance I have to create entirely upon who comes. To improvise that completely, I can't go into it having pictures of what should happen. I am not really in control. I follow, I guide, and the magic comes and takes over drawing everybody into intimacy, joy and community.

Jay D Anderson commented:
I am amazed at the level of discomfort watching this puts me in -- some internal conflicts for sure. I tend to view things by mentally placing myself in the scene. When Frank asks folks what they do and where they are from I am cool with that. When he asks them to perform I would have a serious dilemma -- internal strife. I would leave -- no. I would value the experience and its potential to expend my own boundaries -- I would stay. But it would be very hard for me. Removing my clothing in a public setting... I know at best I would be flushed red and never having been put in the situation I may faint... I am not sure. I am a risk taker though and I do things on a whim -- sometimes without and end goal in sight when I start. Generally I start by getting on my motorcycle and riding somewhere I haven't been before and getting off the bike and going into a new cafe or event venue

Juliet Golf commented:
Such a huge turn on to see so many naked body body types, along with the age range all in one room. Total turn on. Five stars.

Now Frank said, "Go out for pizza!"

People talked with each other for quite a while afterward, exchanging numbers, making plans to go out and eat together … we started breaking down the set, and at some point Isabelle and Malinda and They helped us a bit too, since they were still there talking …

Yusef, Isabelle, They and others all came up to Frank and Linda to talk and say good-bye as we packed up.

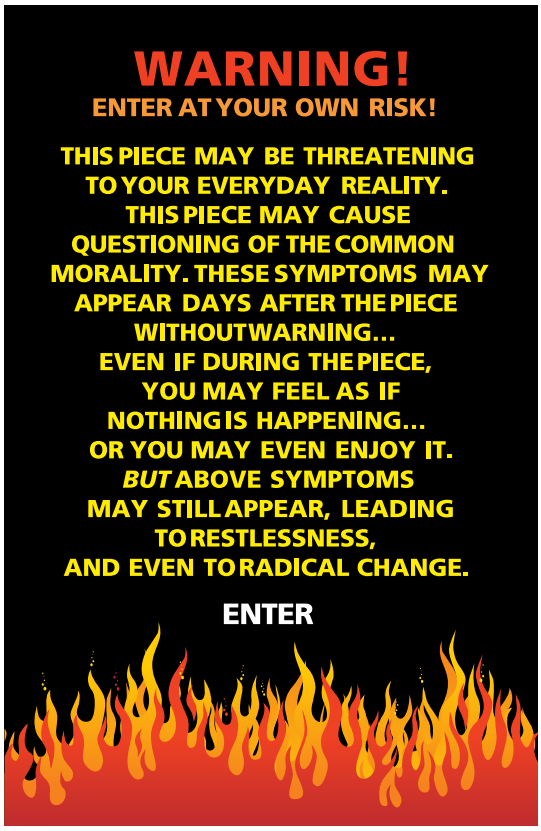
MISCELLANEOUS EMAILS:

From Leyya, TEMESCAL ART CENTER, July 24, 2011:
I just met with Malinda and Isabelle, they had a very amazing time at your event last night. We are so very happy to have the work of Frank + community at TAC.

From Yusef, Alexi's brother, July 27, 2011:
Hi Frank, Linda, and Mikee!

I just wanted to tell you what a wonderful time I had with you all at Temescal. I am so glad you do what you do (yes, you do deliver!) There is a lot buzzing in my head to convey, but most of it about my journey towards being with you all last weekend. Maybe my being there in the way I was and participating says more than any of the buzzing in my head could. I am so happy Alexi is with you all and that I get to know you too. Until next time.

Much love,
Yusef



From Frank Moore:
NEED I SAY MORE?!

Before I had this sign up at performances, people had an inspiring fun time while they were within the performance. But after they went home, they experienced reality shock [like culture shock] when they tried to tell people who had not been there what the performance was like, when they tried to make sense of it in their regular lives. So they freaked out. But this sign cuts that freak out. We have just made the sign bigger!

In Freedom,
Frank Moore

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, August 27, 2011

FRANK TO THE E-SALON, AUGUST 21, 2011:

THE RADIOCHEMICAL BURNING QUESTION:
WHAT WILL HAPPEN THIS SATURDAY?!
WELL, COME AND MAKE IT HAPPEN!

BY FRANK MOORE, AUGUST 29, 2011:

Mmmmmm … Writing about the performances have just changed because we are now putting up the video of the whole performance on VIMEO even before I have recovered from the performance to write about it, whereby continuing the performance and adding new dimensions. In fact a lot of the new people at this one had checked out the past performances on the web and were ready! In fact one freaky chick told a bunch of her friends how nude freaky chicks always climbed all over me! They were ready!

At the beginning of the night only two straight looking women showed up. But then people started piling in! It was a good mix of new people and returnees (one of which admitted at the end of the night that he was afraid to come back because the last time was so magical). Almost everybody was ready to play and to go deep. One young woman (white hip woman from Georgia) read a few of my poems in a powerful hip hop style (which is why I pointed out she was a white hip woman!). She later rocked nude sexy on my lap and danced with Linda and me. Other highlights were Nat singing extremely dirty/sexy a South American torch song and a very intense conversation about scarification with a young guy who practices it, but didn't know the deeper spiritual dimensions of the practice.

Half way through almost everybody had their clothes off. Well, it took Erika putting on the holey underpants of a guy who was holding on to them! Who says we don't go outside of our own "comfort zones"?! But the possibility of "rubbing each other's genitals" created the biggest band we ever had at this kind of performance! See the video to see what I am talking about!

Below is what you have been waiting for … The write-up of the performance as remembered by Erika and Da Boyz. Btw, GOOD NEWS … I just signed the contract with Temescal for next year with terms which allow us to continue not charging but just accepting donations!



Performance poster by LaBash.

BY DA BOYZ & ERIKA:

The August performance! There was a new item to display this time, a new design of the warning sign, blown up into a large poster size and laminated so it would be easy to read from the performance space! When we arrived at Temescal, we noticed that they had installed a whole bunch of new lights, all over the ceiling of the space. "Ask and you shall receive!" Frank had pointed out to the two women who came to July's performance, two of the three who run the space itself, that the lights kept disappearing. They had been very aware of that. And now we had more lights than ever before!

We set up, and soon Nat arrived and joined us. And then Frank, Linda and Mikee … Gerald was there too before 8pm, talking with Frank and Linda about acupuncturists. The last part of the set-up was an extended gel session, as people started arriving, getting different colored gels up on all the new lights!! It looked really great! And Frank got right to it!

He asked the two women who had arrived to come sit on the mats and come closer, and started talking with one of them who was wearing glasses … She had seen a flyer up at the Starry Plough on Shattuck, and said that it had sounded interesting and different, and that she doesn't go out to see a lot of performance, but was curious to check this out. Frank asked her what she does, and she said she is looking for a gig. Most recently she had been the road manager for Hot Buttered Rum, a local bluegrass band. Frank asked her how she got into doing that, and she said that she had started as a social worker, and that being a road manager was in a way a lot like that! She had started working organizing events and festivals, and then had been interested to see what it would be like on the other end, the bands' side, and so ended up working with bands, and doing road managing. Frank asked her what her longest tour was, and it had been a six week cross country tour with Hot Buttered Rum, which she said was challenging, but fun. Frank asked her what she does for fun, and she said she likes to dance, take walks, and sit in her hot tub.



Now Frank turned to the other woman … we think she had seen a listing online … she had been at a gallery on the east coast that was like a beat happening with improv and music that she had really enjoyed, and was attracted by the promise of that for this performance. When Frank asked her what she does, she said that she is a writer, she writes plays that always involve an element of improvisation, and so she had been interested to see what Frank did along those lines. We can't remember how it came up, but she said something like, "As you can see, I am shy, not used to talking in front of people …"

Meanwhile, other people were coming in … there was a young couple, a guy with glasses with an Asian girl … then another dark-haired girl and a guy who sat off at the far end of the mat.



Frank turned to the shy playwright and said, "You are off the hook! You will not be the show …" It was because now there were more people! She smiled, liked that.

Frank turned to the couple, and asked how she found out about the performance. She had seen it on Squid List, and it looked like something she'd never done before and liked the idea of "uncomfortable" … Frank asked him how he had heard about it, and it was from her … Frank asked, "Why did you let her take you here? "He said that he liked the sound of it too, that he liked uncomfortable situations … Frank asked him how he was feeling so far. He said that he was pretty comfortable actually, Frank. Frank asked him, "Would you undress the cameraman?" He said, "Sure, if that is ok with the cameraman?" Corey said, "Yes it is!" So he came over and undressed Corey. Now, while that was happening, a girl named Meredith had arrived. Corey and Alexi had actually met her while they were flyering in south Berkeley. They had seen her riding her bike on Shattuck, and it seemed like wherever they were as they flyered along, there she was on her bike, riding one way or the other! Then when they were inside Berkeley Bowl, putting a flyer on the board there, she came up to them and said, "You've been following me!" And asked them what they were putting up. It turned out that she had been seeing the flyers for a while and was planning to come to the performance, and had actually looked Frank up on the web, and saw that there was erotic stuff involved, and said, "That's cool!" So Corey and Alexi had given her a flyer, and now she was there! She told Frank about this, that the two "gentleman" had been stalking her! Frank asked Corey, as he was being undressed, "Is that true? Were you following her?" Corey said, "Well … no …" Frank said, "Darn, I was going to say, 'Good job!'" Meredith said, "Yeah, that's what they say now!" Frank asked her what she does. Meredith said, "I live, breathe …" She may have said a few other things … Frank asked, "What do you do for fun?" We think she said again, "I live, I breathe, I like to write poetry, I try to change things …" We think she also said something like, "making people happy, making life fun …" Frank asked her if she would read one of his poems, "I Came To Play". She said sure, and got up and read it with a lot of expressiveness, hand gestures, physical movements illustrating the poem. It was a really neat reading!

Frank asked the guy who undressed Corey if he was uncomfortable yet. He said no, I've seen naked men before. Frank turned to Corey and said, "I haven't yet!"

After this, we think Frank turned to the dark haired girl who had come in before, asking how she had heard about the performance. She had heard about it from a friend, who was not there yet (but we think the friend arrived as she was talking with Frank) … she had actually seen the flyers, perhaps for two years, but had never thought of going … Frank asked why she had not thought of coming. She said because there were so many cultural, political events in the bay area, that she really only goes to things that have been personally recommended, and she had never known anyone who had come to a performance … Frank said, "And you still do not!" "Right," she said. But now her friend was there, a young blonde girl, and Frank asked

her how she had heard about the performance. She had heard about it from another friend, who had told her that she should really come to one of these performances. She said he had been to one, and he was someone who was really into esoteric things, but this was something that was even "out there" for him! So she was curious to come and check it out. Frank asked her if she was into esoteric things. She said yes, somewhat, she guessed … Frank asked, "Like what?" She said music, and ideas … Frank asked her friend why she had let her drag her to this. And the dark haired girl said that they had not seen each other in a while, and she wanted to spend time with her, and so this is what they were doing!

Frank then asked the guy who had come in with the others and sat by himself off to the side, how he had heard about the performance. He had gotten a text from a friend about coming tonight, but she was not there! Frank said, "Some friend! What did she tell you about it?" Frank asked. He said, "Well, here, let me read you the text …" And as he was pulling out his phone, the door opened, and in came a small group of people, including the friend in question. "There she is!" He told her he was just about read her text … she laughed! She was with three others, two guys and a gal. They were getting situated, taking their coats off, etc. as he read her text. It said something to the effect of: "It is near your house, Free, 8pm, some freaky stuff, Frank Moore in a wheelchair with naked chicks climbing on his lap …" The crowd exploded! Frank asked her, "Are you a freaky chick?" We think she said, "a little bit …" Frank asked her, "How freaky are you?" Everyone was laughing, we're not sure how she responded! Frank asked her how she had heard about the naked chicks on Frank's lap. She had heard about it from her friend, Jacob, one of the guys who had just come in. How did he know about that? Frank asked. He said that he had seen Frank's page on Vimeo, and seen all the many videos that Frank put up there, so he had gotten a good idea of what Frank does … someone, maybe Jacob, added that he didn't see any naked girls on Frank's lap … and Frank said, "Give me some time … I am just getting started …"

Jacob also said that he had known about Frank from when he ran for President in 2008, which he thought was great. Frank asked him, "Why great?" He said, "Well, it's Frank Moore … running for President … look at the other choices …" Linda told the story of how Frank ended up running for President, how it started with Mikee's "Curly (of the 3 Stooges) for President" t-shirt, and creating a Frank Moore for President t-shirt as a fun birthday present. Then whenever he wore it, people would ask him what platform he was running on, so he sat down one day and wrote a platform. And whenever they would show people the platform, they would get very inspired, and look at Frank in a whole new way, and tell him, very seriously, "I would vote for you!" So they ran! And Frank ended up as a registered write-in candidate in 25 states, changing some of the unfair rules for write-in candidates in various states along the way, educating the people who worked in the election departments themselves about the process!

Jacob said at some point that he would like to have heard the platform, so Frank asked Meredith if she would read his platform, the way that she had read "I Came To Play". She said she would try … She read the whole platform from start to finish, again very expressively, and it was great!

There were others who came in, but with whom Frank did not talk right away … and a few who came later … Ken Cheetham of the Bay Area Progressive



Directory was there again, having come to a number of recent performances, including the last SF performance.

Frank turned back to the group who came with "freaky chick" and asked the other girl, who we later found out was Monica, why she let her friend drag her to this? She said that she just wanted to be with her friends, so she came along. Frank asked her, "Be with them how? In what way?" Monica replied, "In every way …" Frank said, "Mmmmmmm!" Everyone laughed! Frank asked her if she and Jacob would undress each other, and then dress each other up in the costumes and jewelry. They looked at each other for a moment, and laughed and said, "Sure." Then he asked the freaky chick if she and the other guy in their group would undress each other, and dress each up in the costumes … They paused for a bit longer, and then said ok, and joined the others. At one point while they were all there, Frank reminded them that it was to undress each other completely first, and then dress each other in the costumes and jewelry. And he said that the one who is dressing the other will pick out what the other wears. They had started to leave their underwear on, but most of them then took it off. Frank asked the remaining guy in the group, the one who had arrived first, if Nat and he would undress each other too and put the costumes on, and he agreed. So the whole bunch of them was up there taking each others' clothes off and putting on the costumes. Very fun! While they undressed and



dressed, Frank told them about Betty, who had donated a lot of the jewelry. People are always impressed by hearing how Betty, an 83-year-old churchgoer has always loved seeing videos of Frank's performances, and loved hearing that Linda and Erika and others wear her jewelry, and nothing else!

Nat dressed the first guy in the new skirt that Erika had made that very day, out of Frank's old cravats! It was a series of cravats tied to an elastic waist band that left plenty of space in between! Nat had removed his underwear and put the skirt on, but soon he had those underwear back on! Frank noticed this of course, and said that Erika could wear his underwear! The guy said, "Yeah, but she's wearing a skirt," meaning that he was wearing it because his skirt really didn't cover anything up, but hers was covering her, so she didn't need the underwear! Frank said, "I'll take care of that." So off the underwear went, and Erika slipped them on!

Meanwhile, Frank had Ken describe the last performance, Friction of Passion Pleasure, at the Center for Sex & Culture in SF. We remember him saying that it was "a very warm and beautiful way to connect with my fellow mammals …"

Now the group was all costumed and assembled in that corner of the room. They looked cute! Frank told them they could sit down now …

A big burly guy with curly black hair came in, and then a couple followed. Frank turned to them now and asked the girl how she had heard about the performance. We think it was she who had went on the internet looking for something to do that night and found Frank … she said it looked

"different", something she had never done before. And he had come with her. Frank asked her what she does. She said that she is a wage slave working in a café, and also "makes things". Frank asked if they would undress each other and put on what was left of the costumes and jewelry. They hemmed and hawed, and he, with the mic, said, "I will take it on consideration, Frank." Frank said, "And?" Frank turned to her, and asked if she would undress Linda. She thought for a moment, and then said yes. Frank asked if Linda could undress her. She said no, not tonight … "When?" Frank asked. She said, another night … Frank asked, "What would be different …?" (about that other night) She said, "Well, really it's that I have a personal skin issue, and I don't feel comfortable taking off my clothes right now … I don't have a problem with nudity, but just not now …"

Frank said, "That makes sense. I like people who make sense!" Then he turned to the guy and asked, "What's your excuse?" He said something like it was just not his thing, and also, there are these social moral voices in the background … In response to Frank pushing a little further with him, he said, it was just a habit, keeping his clothes on, maybe a bad habit, but there it was. Frank said, "Cigarettes?" The guy said he didn't smoke. Frank asked, "Did you ever hear of 'cold turkey'?" The room erupted in laughter again! Frank was really working the crowd. The guy said yes he had heard of cold turkey, Frank … He was in quite a spot! But despite Frank's attempts, he wasn't willing …

Frank asked if Linda could undress Meredith, and Meredith agreed, and came up to the front and Linda undressed her.

Frank asked if Nat and Erika could undress Gerald, and then Gerald would undress Erika. Gerald popped right out of his chair (he always sat on a chair toward the back of the room because he has back issues), and went over to the costume area with Nat and Erika, saying, "Oh! I've never had two women undress me at the same time! That's a first!" Frank said that he had meant for them to undress Gerald in his chair … but Gerald wanted to be in the spotlight. Frank said Gerald was an actor, and Gerald said yes, an exhibitionist!

So Nat and Erika undressed Gerald, and then Gerald undressed Erika, including the other guy's underwear, at which point Frank turned to that guy and said, "See!" He said he would take care of it!

Frank asked if Monica would undress the guy who had undressed Corey, and they both agreed … and he asked the girl with him, who had heard about the performance on Squid List, if Meredith could undress her. She said sure. Ken and the big guy undressed each other. And the two friends who had heard about it from their esoteric friend, also undressed each other. Frank also asked the shy playwright if she would undress Linda, and she declined. So Frank asked her if she would play music, and she said ok, and Mikee went over and showed her the instruments … Frank asked if Meredith would undress him with Linda, and she said sure, and the two of them undressed Frank.

Now almost everyone was undressed, except for "cold turkey"! It may have been at this point that Frank asked who was uncomfortable. And he was the only one who raised his hand! Everyone laughed!

One of the "esoteric" friends raised her hand and said that she wasn't uncomfortable until she noticed the cameras and wondered where this would be showing?

Frank said that it would play on his show on Berkeley public access, and she said she wished she had known that beforehand. She said she hopes that her grandma doesn't see her on TV … Frank asked her, "Would she flip?" The girl said

yes, her grandma would not like seeing her on TV in the nude, is an evangelical Christian … "and she doesn't really like me already." Frank replied, "So it is you, not your body …" "Right," she said. She got that right away!

Frank referred to Linda's family, and she described how they converted to Born Again Christians, and to this day cannot understand or accept her and her life. And this led into telling the story of Linda's dad, who did like Frank, and who was mafia! But he had funny ways of expressing his affection … the first time he met Frank, he set stacks of money on Frank's board, hundreds of dollars, and then when Frank tried to grab it off his board, he took it away before Frank could get to it, saying, "Oh alright! If you don't want it, I'll take it back!" But at the end of their visit, he ended up giving Frank the money because he liked him! Then the second time they met, he set his killer dogs on Frank, and Frank as usual was fearless, which he also liked a lot. Then the third, and last time they met, Frank and Linda were sitting in their downstairs den, and he came down the stairs followed by a bunch of family members, in a sort of ritual fashion, walked up to Frank, pulled out his gun (he always had guns around), and shot Frank! It was a blank of course, but he shot him! Frank's response was to let out three loud farts in a row, which he thought was a perfect answer!

Frank then described how Linda's mother would always send their kids religious pamphlets for Christmas … after some years of this, they were visiting her dad again, and Frank asked Ed if, each time Charlotte sent a religious pamphlet to their kids, could he include a nude photo of Charlotte? The pamphlets stopped … for a while! When they started up again, Frank asked Ed where was the nude photo of Charlotte??

By the end of these great stories, the whole question of the cameras had totally dissolved … the girl said, "Yeah, whenever I tell people stories about my family, they end up telling me stories about their families that are much worse, and make mine look like nothing …"

Frank turned to the guy who had undressed Corey and asked him about the markings on his skin. He had scar lines across his arms and on his chest and shoulders … It turned out that he cuts himself, and the most recent cuts were very recent, and were still healing. Frank asked him question after question in detail, finding out more about his ritual, and why he does it … like what he does afterward, etc. He basically said that he does it because he likes the way that it looks, and he also said that it was a rush to do it. Frank compared it to what he calls "vere", and had Alexi give a definition of "vere" … He said that he cuts himself in the bathroom by himself, at night, and that at first there is a lot of blood, and then he takes a shower, and it heals within a few days.

From *Cherotic Magic*, "One of the oldest ways of calling chero up is what I call 'vere'. Vere is what most writers would call the use of pain to attain spiritual ends. But vere is no more pain than eroplay is sex. Vere is physically different than the normal pain, releasing different chemical and psychic reactions in the body. Vere and eroplay are related."

At the end of the conversation, Frank asked if he had read about shamanism. Because what he did was part of shamanism … He said he hadn't, but could Frank recommend any books to read? Frank said to Google it!

After the performance, Frank said that the guy who cut himself needed to know that what he does is ok.

Now Frank asked if Meredith would read his poem, "Wrapping/Rocking". She



did, and it was another very expressive reading, and she said later how much she liked that poem! After her reading, Frank asked her if she would rock on him, and she said sure. But first, Frank asked Nat if she would "sing dirty"? First she made very erotic noises, and then Frank asked her to sing a song dirty, and she sang a torch song in Portuguese with a lot of raw feeling!

At some point in here a last member of the "freaky chick" group arrived, very late! Everyone laughed when he came in, just at the thought of his reaction to coming into a room full of naked people. Frank turned right to him and asked if Jacob could undress him. He went along!

So now Frank said that Meredith could rock on his lap in passion and friction … She said ok. Meanwhile, Frank said, the rest of the group could do Gestures, and Linda described Gestures … After Linda described it, there was a general murmur in the group, and there were lines thrown out like, "Do we need rubber gloves …?" Frank asked who was "in" for the Gestures, and that the rest of them could be the band and play music. Most of the group got up and went over to the instruments! The ones that stayed were Ken, the big guy, Gerald, Nat, Erika, and Meredith.

After the performance, Linda said that she had described the Gestures in a way that she normally didn't … usually she would describe how the gestures pulled randomly from a bag run the range from looking at each other, holding each other's hands … to exploring each other's body using all of your body. But this time, she added, "or rubbing each other's genitals not for sexual reasons but for body comfort", which was one of the gestures. And this seemed to send most of the group over to the instruments!

So the music started up, and Linda showed Meredith how it works best to rock on Frank's lap, and then the Gestures started too, and Meredith rocked on Frank's lap with the slides projected on their bodies, lights lowered, and Linda paired Nat, Ken and the big guy together, and then Erika and Gerald together for the Gestures. Later, Meredith said that she felt like the big group of people now playing instruments were reflecting the feeling of what was happening, the rocking and the Gestures



… she said often times when people get together to jam, they try to remember songs they know, or bits they know how to play, but the music instead came out really organically and it felt like it was responding to everything else that was going on.

Now Meredith rocked on Frank's lap, and Linda read the Gestures … they ranged from jerk your head slightly to touch forehead to forehead to rub each other's breasts, breast to breast, to lie on top of one another and slowly move together … At some point Linda joined Frank and Meredith, physically rocking Meredith on Frank, and then for a while, Linda rocked on Frank's lap, and Meredith held Linda …

After a while, a lot of the folks who were playing music went over to get their clothes, and were getting dressed and ready to head out. Frank had the lights come up and the rocking and gestures ended … As the "freaky chick" group was leaving, Frank asked them what they thought of the night. Jacob said that they had really enjoyed it, that it was a lot of fun. Frank asked, "Why are you leaving?" They said that they had a birthday party to go to, so they had to go … Frank said, "Happy Birthday!" They all laughed, looking at Frank as they left …

Frank also caught the shy playwright before she left, and asked her what she thought. She said that she couldn't really talk about it yet, needed to digest it more. She enjoyed herself, but couldn't really say more about it.

So now everyone had left but the core group that had rocked and done Gestures. Frank asked Meredith how she became so free/open. She said, "Because I am alive." Frank said that you could say that for most people there that night … She said that it was being alive, but actually living … Frank asked how she found that out. She said that it was through a lot of trial and error, and that she was still learning that …

Frank asked her what she felt when they rocked, and she talked about this great feeling of flowing with the music playing and the projector and everything else … she felt something in her spine like she was rising upward …

She asked Frank how he felt, and he said, "Great … we just started …" That it can go deeper … last longer … Frank said that

she was open, and Meredith said that she tries to be, that it was something she had never done before, and that she tried to keep in mind that it was an experiment, a social experiment, that we feel that we are all in separate universes, but we are really in the same universe, and that our bodies are just our spaceships!

Frank asked her if she would want to work with him. She said yes … and asked what that would mean. Frank said that they can get together and talk about it. He said that Nat was his student, and Erika … and that Nat had met Frank at one of these performances …

This is where Nat described finding the flyer at the Women's building in SF, and talking to Gerald about it, who had actually come to a previous performance, and left early, not realizing at the time that the best stuff happens after everybody leaves!

Frank asked Ken how it compared to the last performance, and he said that after the SF performance he almost didn't come to this one because SF was so magical, and he thought there was no way that his experience could be topped! But it had been that night!

Frank asked the big guy what he thought, and he said that it was great. He said, "I wish I could do this every day, I would be a lot happier."

We think Meredith asked how long Frank has been performing, and Linda said 40 years … "All across the country?" she asked. Linda said yes, and in Canada … but Frank added, not now, as in he doesn't still tour. "Why not?" Meredith asked.

Frank said he was getting old! Meredith protested a little, "Only as old as you think you are …" Linda described how it was only a year ago that Frank almost died, the one year anniversary of his getting out of the hospital being just the middle of July, and she talked about how "they" didn't think he would ever eat normally again, breathe normally again, etc., etc., but he is very much back … They told Meredith that the first things that Frank did as part of his rehab was to paint on the computer, because he couldn't really type yet … and they showed her the computer paintings of "Toni", "Falling in Love", and "Let's Twist Again", that we had blown up onto large vinyls, and hanging on the walls of the space … Meredith was impressed! She really liked "Toni", and Frank and Linda told her about the real Toni, the performance artist from L.A. that Frank found online … Then Frank indicated *Art of a Shaman*, and Linda gave Meredith a copy to look at, and told her that this was also something they did as part of Frank's recovery, years in the making! Meredith started looking through it …

Toward the end, Gerald said, "But I'm still not uncomfortable yet! I was glad that you paired me with Erika though, because last time I was paired with Erika and another guy, and that made me a little uncomfortable. So next time, pair me with two guys, and I'll be really uncomfortable!" Frank said he would keep that in mind. And Gerald said, "And you are a Cancer like me, so you won't forget! Uh oh!"

And we think this was "the end" … Meredith and Ken and the big guy stayed for a bit afterward and were talking … when the big guy had arrived, he had said he heard about the performance from someone at Harbin Hot Springs. It turned out that it was Nat and Gerald who met him up there.

Frank gave Meredith a copy of *Chapped Lap*, which she was really happy about. She said that she writes poetry too. They would be calling her to set up a meeting with Frank.

Another amazing performance!

EMAIL:

From: Andrew Thomson
Sent: Tuesday, August 30, 2011
Subject: your last video
Hello Frank and Linda I have just watched your last video from Aug 27 and I wondered why do people go to your shows and then not participate, surly if they knew what happens and they don't want to get involved why go. Will you be putting on some of the older shows of uncomfortable zones in video form, you have some showing the write up of what happened. When I get home from work I go straight to your site to see what you have put up on the site and enjoy watching them, thank you again for your site its great. Andrew Thomson(UK)

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Gio CAlgary commented:
Interesting and fun to watch. My sound didn't work very well so I missed most of what was said. As far as I could see, none of the men had erections in spite of such close contact. Why?

Frank's reply 10/4/11:
well, although hard-ons aren't taboo in the performances, it very rarely comes up;) because it is not the everyday sexuality, but the altered state of tribal intimacy.

Alex Janson commented:
Is anyone continuing in Frank's work and having events like this today?

Linda Mac and Mikee LaBash's reply, 9/22/17:
We are archiving Frank's work and publishing his writings.
We continue to put Frank's videos up on Vimeo.
There are no plans right now for any live performances.
Have you checked out the LET ME BE FRANK series that we have been doing about Frank's life/work?
http://frankadelic.com

Frank's Reply, September 10, 2011:
ah, Andrew, that is the question we here are always asking ... Especially when the below is on the flyer:

THE UNCOMFORTABLE ZONES OF FUN
experiments in experience/
participation performance

CRITIC'S CHOICE: East Bay Express

Frank Moore, world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos.

Bring your passions and musical instruments and your senses of adventure and humor.

Other than that, ADMISSION IS FREE! (But donations are encouraged.)

Like, I understand their hesitation about getting naked and playing erotic. That is my job to create an environment where they feel like doing that. But when they get righteous in their surprise about being involved in the performance in some way other than sitting ... Well! We here are struggling to keep up. We have boxes of performance videos to put up and limited weekly space! But keep checking in! We do feel you watching!



The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, September 24, 2011

FRANK TO THE E-SALON, SEPTEMBER 20, 2011:

For this one, I am bringing back some classic tricks in new ways, going deeper into pantan trances. And you don't have any clue what that means! So see you Saturday!!

BY FRANK MOORE:

This one was about process rather than about erotic juicy visuals. And the process came into the performance and definitely flowed out into the people's everyday life after the performance. Moreover, everybody, except for the middle class high school counselor, pushed themselves. The high school counselor actually called his wife BORING. But when she actually joyfully got into the performance, he made them beat a quick exit, after refusing to donate anything (not to mention scaring out a group of young people who would have added juicy possibilities to the night). Everybody else donated something even though they didn't have much money. That guy was that kind! Hey, he was a high school counselor after all! Embarrassing! A performance costs us over $200 in theater rental, flyers (Btw, Corey and Alexi spend five days flyering for each performance), etc. We never get a fraction of that from a performance. That is the reality of the addiction of art. And for the most part people give what they afford. EXCEPT FOR MIDDLE CLASS ASSHOLES LIKE THIS GUY!

Everybody else pushed themselves. The musician played even when there wasn't an audience. The retired construction guy let himself be undressed. The dancer did a nude dance with me. And his girlfriend pushed against crippling boundaries which let assholes in her past control her actions now. She said she would come back to continue the pushing beyond the boundaries even when it was hard. Now that makes for a successful performance, even when Erika didn't get nude (that never happens!)! But I need to send out two PS's to this. One is my poem BOUNDARIES KILL to the braless vixen. And my essay about how to create a masterpiece to the dancer. His best move was falling!



Performance poster by LaBash



BY DA BOYZ AND ERIKA:

We pulled up to Temescal a bit earlier than usual, and had two parking spots right in front, very nice for loading out all the props! We did the usual set-up, and Frank, Linda & Mikee arrived, and we were all finished with everything ready at about 5 minutes to 8pm. And no one had arrived! We were used to people showing up while we were finishing the set-up, putting the gels on the lights, etc., some folks coming in at 7:40-7:45 … But not tonight! Hmmm … Frank giggled and asked, "Is the door unlocked?" Because last month, the door had been locked accidentally when people first arrived. He wondered if college was back in session …? Yes it was. Were there other events happening the same night? We had only heard of a festival in northern California, but Frank said, "You would think at least a couple people would have stayed …!"

It was another one of those nights when we started saying, "Maybe this is the one …" The performance where no one shows up … There had been others in the series that started like this, but then the door would open, and a bunch of people would come in, and then more, etc.

While we waited, someone mentioned the post Frank had just received on Vimeo from a loyal viewer, who has been keeping track of our performances, wanting to see the videos of them afterward! He had written saying that he was sure there would be lots of nudity in the next performance! Frank had written back to him, saying that he never knows what is going to happen, and does not go into the performance with pictures. Frank said now that that kind of comment is the "kiss of death"! A sure fire way to not have nudity in the performance!

And so, at about 8:15, the door opened, and in came a guy who looked like he might be in his 50s, perhaps 60 … He had a backpack with him, and Frank and Linda said, "Come on in …" He sat on the mat, and Frank asked him how he had heard about the performance. He had seen it listed in the East Bay Express … Frank asked him what he does, and he said that he works part-time in health care, working with two people who have MS. And then he also teaches clarinet. Frank asked if he brought his instrument with him, and he said yes he did. Frank asked him if he would play a duet with Frank, and Frank would vocalize … At first he seemed a little hesitant, "Right now?" Frank said yes. So he started unpacking his clarinet, and Frank got set up with the headset mic …

But now a couple entered, and came in and sat on the far edge of the mats. Frank asked the guy how he had heard about the performance. He said that he had seen it online, SF Gate. What had attracted him to it, Frank asked. He had been looking for something to do, and he had never heard of it, didn't really know what it was, but it had seemed weird, and he liked to do weird things. Frank asked him, "How weird do you want it to get?" He said something like, "We'll have to see when we get there!"

Frank asked him what he does, and he asked, "For work, or for fun?" Frank said, "Both …" He said that he does a lot of things for fun, but for work he is in education … Frank asked, "What kind …?" He said, "Well, I am a high school counselor, to be precise." Frank giggled and asked him, "Good or bad …?" The counselor replied, "Well, you would have to ask the customers!"

Frank said his ex-mother-in-law was a high school guidance counselor … The counselor asked if she was good or bad. Frank said, "Need I say more …?" And then Frank added, "I am glad I was not in her high school."

The counselor said, "Well, no one has left in an ambulance, yet … the kids seem to like me …" Frank said he gets that.

Now Frank turned to the woman and asked her how she had heard about the performance. She had heard about it from him, and Frank asked her what he had told her about it. She said that he had told her that it was in Oakland, and that it was going to be weird, different … she didn't really know much more about it than that. She had had the impression that it was a comedy show, and had just said, "Ok!" So Frank had Linda read the description of the performance from the flyer. The counselor said that he had seen the flyer with the listing …

He asked her what she does, and she said that she hangs wallpaper. Frank asked her what the most popular wallpaper is these days. She said that it would most likely be "grass mat" or something like that … textured fabric types of wallpaper are most popular … she said she works in houses in SF and Marin. Frank asked her what she does for fun, and she said that she likes to read … she said she is "kind of boring!"

Right about now, a group of 4 young people came in … two guys and two girls. They came and sat on the mat …

Meanwhile, we can't remember how it came about, but the counselor quipped, in response to something Frank said, that "she really is boring"! Frank turned to him and asked him how she is boring. He said he was just joking, she isn't really boring … Frank said, "But you said it, you walked into it with your mouth … So, how is she boring?" The counselor didn't answer the question, he just said that she's not boring, "She came here, right?!"

Frank said somewhere in there that he didn't see that she was boring. He asked the wallpaper woman, "Does he always put his foot in his mouth?" She said, "Well, he likes to get a laugh, and will say things whether they're true or not, just so it will get a laugh …" And we think Frank then said something along the lines of, "Thus, high school counselor!"

But meanwhile, the group of 4, as quickly as they had come in, was gone again. We all had the impression that they had looked around and seen "a bunch of old fogies" sitting around talking, and thought, "What is this?!" Frank told the couple, "You scared them off!"

Another guy had come in, and Frank asked him how he had heard about the performance. He had seen a flyer on a light pole. He said it had looked interesting, different … he also said that he had known a grad student perhaps 20-30 years ago that was involved in something with an artist who was quadriplegic who put on "happenings" … and it occurred to him that this might be the same person. He said, "Maybe it was you, or maybe it wasn't …" Frank said that he has been doing this for 40 years. The guy said then it probably was Frank, but added that Frank was not necessarily the same person he was 30 years ago. But Frank said something along the lines of that he was the same …

Frank asked him what he does, and he said that he is retired, that he was a contractor … Frank referred to the wallpaper woman, and said, "She hangs wallpaper," introducing the two of them in this way.



Betty's jewelry.

She reached over and asked for the contractor's mic, and said, "I have a question … I want to know who you are … What do you do?"

Frank said, "This." Laughter!

"Is this your art?" she asked. Frank and Linda pointed out Frank's digital paintings, and then Mikee's panels and backdrop, and she was really impressed.

She then said, "The flyer talked about you being a shaman …"

Frank said, "That is what they tell me …"

She asked, "How are you a shaman …? Were you born with it, did you learn from training, is it a feeling that people get from you when they are with you …?"

Frank said, "All of the above …"

She said she thought it was a lot more interesting to hear about him than to hear about them …

Frank said, "Keep asking questions …" And then he asked if she would read the first chapter of his book, *Art of a Shaman*. She said sure! Frank asked the clarinet teacher if he would play while she read, and he said yes, and stood up at the back of the room, and played accents to her reading, so as not to drown it out, which was fantastic!

She came up and sat next to Frank with the mic, and read the first chapter, obviously enjoying it a lot.

While she was reading, another couple came in, a young guy and gal, who we were later to know as Allison and John. They both wore glasses, and looked to be in their early 20s …

After the wallpaper woman finished the first chapter, she asked if the book was for sale. Frank and Linda said that it was, for $29, and Frank would sign it, and Frank added that if you could not afford that, he had "reject" copies available for discount.

We all thought that there was going to be at least one *Art of a Shaman* sold that night, but we were to be wrong!

We talked later about how her reading of the first chapter was the perfect thing for what she had been asking Frank, and that she obviously was really getting into it, and enjoying herself. Frank asked her to read the second chapter, and she launched into it, accompanied again by the clarinet teacher, and also showing photos from the book as she went.

Somewhere in the middle of the second chapter, Frank broke in to ask the contractor if he would take off the cameraman's clothes. The contractor was surprised, wasn't even sure if Frank was asking him … he said, "Me?" Frank said yes … He kept looking from Frank to Corey. And then he finally said, "No." Frank asked him, "Would you undress Linda?" He said, "No."

The wallpaper woman got an enormous kick out of this, was laughing and laughing in that way of a release … Frank said to her, "You did come for a comedy show!"

Frank then turned to Allison and asked her if she would undress the cameraman. She looked to Corey and asked if he would like to be undressed. Corey said, "Why yes!"

Frank asked John if he would undress Linda, and he said yes. So Allison came over to Corey, and John started taking off Linda's clothes.

Before she started undressing Corey, Allison asked him something like, "What is your limit?" Corey said there was no limit … She took off his shirt, and then his socks, and then stepped away … Corey asked about his shorts, since she had not finished undressing him, and it wasn't clear what she was doing, and she said, "That is my limit."

Meanwhile, Frank had the wallpaper woman continue reading chapter two, but when he saw that Corey still had his shorts on, he said that she was supposed to undress him completely, and Allison said, "No thank you." So Frank turned to John and asked him if he would take off the rest of Corey's clothes. He said sure. And just having finished taking off Linda's as if it were a dance, he spun over to Corey, and did a pirouette as he pulled the drawstring of Corey's shorts, and then danced them off of him.

So the wallpaper gal finished chapter two, and then Frank turned to Allison and John to talk to them. Almost immediately, the counselor and wallpaper gal got up to leave. After the performance, Mikee and Erika were saying that it was clearly the counselor who wanted to leave … he had been looking very uncomfortable. She obviously had been enjoying herself. They whispered for a few minutes, and then got up and left. Alexi ran after them with the donations basket because he had not had a chance to hit them up for a donation before this point, especially because she had been reading. He caught up with them as they were walking toward the door, and asked if they would like to make a donation before they left. They both shook their heads and said, "No."

Frank said later that it was embarrassing because they had obviously enjoyed it, and had gotten a lot out of it, and were most likely the ones out of the group who

actually had money. Plus, they were being asked directly!

Frank asked how they had found out about the performance, and John said that they had seen the flyer on a street pole, and it had struck him as something very interesting that he wanted to go to, but he couldn't remember what it was about the flyer that made him think that. So Frank had him read the flyer. We think after he read the flyer, Frank asked her if this is what she expected, and she said that she didn't really know what to expect … Frank asked, "If you were to expect something to happen, what would it be …?" She thought for a minute, and said that she might expect, gesturing toward the costumes and jewelry, that those "props" would be used in some way.

Frank asked him what he does. He said that he does a lot, too much, is very busy. He said he dances … and to illustrate he got up and did a series of dance moves, concluding with crumpling to the ground. Frank said, "Great fall!" Frank asked him if he would do a dance with Frank. He said yes! And he got up to do it, and Frank said it would be later, so he sat back down.

Frank asked Allison what she does, and she said that she used to be a student, make coffee, sing …

Frank asked, "Would you sing something?" She said she couldn't think of what to sing … she used to just sing "what they gave her", and it was usually something "baroque". She asked Frank what kind of songs he liked, to give her an idea of what to sing. Frank and Linda said that Frank started an internet station, luver.com, which plays everything, so Frank likes a wide range of things … She was still kind of stumped for what to sing, and said, "I can't





remember any single song all the way through …" Frank suggested that she could string songs together … She sang two verses of "You Are My Sunshine", which was great!

Frank then asked if she would undress John and put on any of the costumes/jewelry. They said sure, and she began to take off his clothes. She took off everything but his red underwear, and when Frank pointed this out, she said that John could take them off himself, communicating that she was not going to do it. So John took off his own underwear with a flourish, and she started dressing him in a tube boa which she pulled over his head and he wore like a halter top, and a black miniskirt, and other miscellaneous dangling items … While they did this, Frank asked them how they met. John spoke first, saying he couldn't remember the first time, he remembered a series of meetings, and that it must have been at an event that she was hosting … He looked to her for confirmation, and then she took the mic and very definitely said exactly how it was that they had first met … it was in the International Student House, in the basement, she was hitting on him, and he was posting photos of his ex-boyfriend on the internet! She patted his head now, as if to say, it's "ok" that he could not remember their first meeting!!

Frank told John that the jewelry came from Betty, and told him about Betty …

Now Frank asked if John could undress her in the same way, and put on the costumes … She said, "Everything but the underwear – bra and panties."

Frank asked, "Why?" And this started a long conversation, which carried through to the end of the performance, resuming at various points, about her reasoning for not taking off her bra and panties.

She said that she preferred to keep those areas covered up in public, that she reserved them for private, for certain individuals who she trusted, who she was intimate with.

Frank asked, "Why?" again. She talked, in vague terms, about not wanting to be used or hurt by people who would not have the right intention … she mentioned the internet …

At some point in this conversation, Frank and Linda talked about how they have been videoing Frank's work since they have had recording equipment and no one has ever had any problem from somebody seeing them later, either on a video, or on the internet. Frank said that the usual response is "you are so free, brave, liberated."

Frank asked Allison regarding being hurt by people seeing you in this context, "Could people do that to him [John]?" John was sitting next to her in his boa, playing with some of the jewelry …

She said yes, they could. Frank asked, "How?" She said that in certain public situations, with him dressed that way, there are certain people who would impugn his sexuality, his morals …

At some point, John broke in, saying to her, "You are forgetting, we are in the bay

now." And then to Frank, "We used to live in Oregon, up until about a month ago …"

Frank asked Allison what "they" would say … She said that she would rather not say the kinds of things "they" would say, because they are hurtful, and she doesn't talk that way …

Frank asked John, "Do you know what the things are that she is talking about? Is it like, 'Hey dude, you're hot!'?" John said, "Well if I was out in public, dressed this flamboyantly I could imagine … 'faggot', 'queer', 'tranny', things like that … and then perhaps requests to do certain acts which I actually enjoy doing with kind people." He said then that this kind of interaction might lead to a fight, but he didn't really think it would, especially "here". Someone said, "Here in the performance?" And John said, "Well definitely not here, and I really wouldn't imagine that it would happen in Berkeley or any of the adjoining cities …"

Frank asked him, "Could you be hurt by assholes saying these things?" He said basically that if someone he didn't know was saying that to him, yelling that at him, no, he wouldn't really be affected by it. He said that it was always possible that being seen in such a context could affect his possibilities later with other people, if they were to see him, but he couldn't think of anyone in his life now that this would come up with. And Frank pointed out that if people know him, they have a context already for seeing him like this.

Allison then talked about how she actually has been hurt by this kind of thing in her past … that she had gotten close with a group of people, who she felt that she could trust and be intimate with, and she let them take off her clothes, and her bra, but found that they just wanted the skin beneath the bra, not the person beneath the skin beneath the bra.

Frank asked, "Do we feel like that kind of person to you?"

She said, "No …"

We think it was here that Frank then asked her again: would she let John undress her and put on the costumes and jewelry? She said yes, but she would leave on her "underwear". So John undressed her, but she was left with her bra and panties on, and a sheer net outfit over those … After they were finished, Frank said he thought she had said she would just leave her "underwear" on. She said, "My underclothes." Meaning, bra and panties.

Frank asked her to talk about her bra. She described the make and style in detail, and talked about how she liked how it matched most of her panties …

Meanwhile, Frank had asked the contractor if Erika could undress him and put on the costumes/jewelry. He had said "fine" … Erika undressed him and put on a mesh miniskirt and Betty's Hawaiian necklaces and some bracelets.

After Allison described her bra, Frank asked her if she would take it off now that she had the costume on. She said no.

Frank then asked her if she would help Linda undress Frank. She said sure, and the two of them took Frank's clothes off.

We think it was at this point that Frank turned to the contractor and asked him if he played music. He said he didn't. Frank asked him, "Would you play …?" He said sure, he would bang around on things. Mikee would show him the different instruments available to play on …

Frank asked John if they could do a dance together, nude. John said sure! Frank asked if Allison would sing nonverbally while they danced, and along with the clarinet teacher playing his horn. She said yes, but she didn't end up singing at all, but the clarinet teacher was great!

John took off his costume, and Mikee wheeled Frank into the open space in front of the big backdrop, and they did a great dance together while the contractor played

percussion instruments and the clarinet teacher played different melodies … John moved around Frank, waving and spinning and barely touching Frank, following Frank's hand movements with his own …

The dance ended with John sitting on his butt, next to Frank with his back to the rest of us … it was a natural ending!

Now Frank asked if John and Allison would dance. "With Frank?" No, Frank meant with each other. But Allison said no, she just wanted to put her shirt back on. She actually ended up putting all of her clothes back on.

So Frank was wheeled back to the mat area, and he asked John what he thought of the dance. John said it reminded him of the contact improv he has done, both the kind where you always stay in physical contact with your partner, and the other kind where you are following the moves of your partner, but making a conscious effort not to actually touch.

Frank said he liked the kind with always physical contact. John said that he understood that, but that he actually likes the other kind because it is a challenge, makes him work harder. Frank asked him, "Why do you want to work harder?" He said because it was about getting better at new things … he demonstrated a physical move, and then said that a short time ago he couldn't do that, but that now he can. Frank said, "Ahhh, the Greek curse!" The concept of getting "better". Frank asked John if his move was "better" than this?! And Frank made a sudden wild gesture, tipping his chair back!

John went on talking about practicing getting better at new things, that it was fun to be able to do new things, a wider variety of things … he didn't quite get Frank's point …

Frank turned to the clarinet teacher and asked him what he had thought of the night so far. He said that he had enjoyed it, had not really had any idea what the format would be before he came … Frank giggled and asked him, "Is there a format?" The clarinet teacher said that he guessed that the format is: Frank talking to people, and moving with the flow of what happens … Frank told him that his playing was great!

Frank asked the contractor what he thought of the night … He said that he was impressed with the way that Frank pushed and probed people to get underneath the surface, and that he was also "impressed" with how "articulate" Allison was in "defining her boundaries, which was admirable."

Now Frank turned to Allison. He asked her the same question. She said something along the lines of how she had needed to maintain her boundaries, even though Frank's intentions were admirable. But she said that she felt "very unhappy", "worse than when she came in", but even so that she would attend another performance of the same type in the future. Frank said that this was a great response … and asked Linda to say why … Linda said that it was because it showed that Allison was willing to go through things.

Frank said at some point in here, "And yes, this will be on the internet." Linda described how we put lots of videos up on vimeo.com now, including these performances, and how there is an international audience of 3,000-5,000 per day watching these videos, and that people are now writing from other countries looking forward to the next performance, so that there are more layers to the actual physical performances.

Now Frank asked John what he thought of the night. He talked about the dance, and how much he enjoyed it. He said that he hasn't been doing enough dancing lately because he has been so busy doing other things, and that he has probably not been organizing his time right …



Frank suggested, "Let her [Allison] organize your time." John said that they had actually been talking about that very thing, and they were working on that. Frank said that Linda organizes his time … Linda said yes, she is the organizer at their house.

John said that the most uncomfortable thing for him was that he arrived a half hour late! Frank and Linda talked about how we had wondered if this would be the performance where no one came, and how there had been performances in the '80s at the first UCB series, when no one would come, and since they had set everything up already, they would just stay and play cards for a few hours!

And all of a sudden, Allison had removed her bra from underneath her blouse, leaving her blouse on, and perched it triumphantly upon her shoulder while everyone watched! Frank said, "How do I do it?!"

John said, "Practice, I am sure. And considering that you were making that video in '84, before I was born, you have had a lot of practice!"

Earlier in the night, Frank had Linda describe a recent video they posted on Vimeo from the early eighties of Frank eroplaying with Nina, a woman who had no problem playing with Frank, except that she had a thing about germs. So she would take off all of her clothes and play physically with no limits with Frank, but would often have a scarf over her face so as not to get germs! And of course the scarf would often fall off too. We think it was in this context again that they talked about how no one has ever had any problem from being seen on the internet in one of Frank's performances.

Frank said, "Now can she put it back on …?" And Allison did, like a magic act, slipping the bra up under blouse again, and putting it on without taking off her blouse.

Frank and Linda told everyone when the next performances were … October 15th in San Francisco, and the Saturday following that again at Temescal. Frank told Allison to come back, and she said, "I intend to."

We were saying later after the performance that Allison seemed to really like that Frank took her on, that he pushed her.

Frank said now to her, "Next time, come to the performance with no underwear under your clothes …" She said, "Well that will just mean that I won't take my clothes off at all." Frank said, "I like a challenge!"

There was a moment somewhere in here too where we think John asked if anyone else there was wearing a bra. This was in the context of someone taking off their bra, since Allison wouldn't. But no one was wearing a bra. Frank asked Erika if she was. No … of course!

And this was basically "the end" … Frank mentioned again that *Art of a Shaman* was available, and that he would sign it …

People left slowly … the last to leave was the clarinet teacher. He said to Frank again that he had really enjoyed being there, and really liked Frank's sense of humor. Frank told him, "I am a stand-up comedian!" He was curious about Frank's communication board, and came over to watch Frank spell things out, and Linda described how people read his words out loud. He then said he would like, if he could, to check out the free stuff before he left, and spent a good amount of time going through the stuff, and had a nice pile by the time he was done, including a print of Frank's digital painting, "Shy". Frank and Linda told him about how Frank had painted after the hospital experience as part of his "rehab". Frank had almost died, and spent 6 weeks in the ICU.

And soon he left too, and we broke things down, talking about the amazing night, and eating delicious popcorn!

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Terrin conto commented, 9/26/11:
It seemed that this group who came to your show were a bit uptight and not prepared to get fully involved in the show. But Frank was at the top of his game all night. Hopefully next time the people who show up will be a bit more willing to join in on the fun.

Frank's reply 10/4/11:
ah, it is my job to play every hand [aka audience] as it is dealt the best way as I can.

wezzzy commented, 9/26/11:
It looks like the group hadn't heard of Frank Moore and had no idea what they were going to. It does make a change to see people out of their comfort zone and pushing their boundaries just a little. Whole groups who are willing to get naked and do as they asked would turn performances into titillation instead of exploration.

Frank's reply, 10/4/11:
well, to be honest, most people who come to the performances don't know who Frank Moore is or what he does. I cannot figure out why they don't! But that is a honest ignorance I have to work with. But the real question is why they come not being willing to participate after seeing the flyers which say:

THE UNCOMFORTABLE ZONES OF FUN: experiments in experience/ participation performance … CRITIC'S CHOICE: East Bay Express … Frank Moore, world-known shaman performance artist, will conduct improvised passions of musicians, actors, dancers, and audience members in a laboratory setting to create altered realities of fusion beyond taboos. Bring your passions and musical instruments and your senses of adventure and humor. Other than that, ADMISSION IS FREE! (But donations are encouraged.)

NOT TO MENTION THE EROTIC LABASH DRAWINGS ON THE flyerS! After all of that, their righteous shock that they are expected to participate is one of those unsolvable universal mysteries.

A little titillating is not bad. But when everybody is nude and participating, it is harder to just be titillating. It moves into deeper altered states.

Exploring the Taboos of Intimate Fun

Center For Sex and Culture, San Francisco, California
Saturday, October 15, 2011



FROM CAROL QUEEN ON BOOKING THIS PERFORMANCE AT CSC, JULY 30, 2011:

Thank YOU, Linda! We are so pleased to have your unique offerings at the space! xox--CQ

FRANK TO E-SALON, OCTOBER 10, 2011:

THIS ONE PROBABLY WILL GO MUCH FURTHER INTO THE EROTIC TURN-ON HEAT OF PLEASURE AROUSING BY THE FRICTION OF RUBBING BODIES … BUT WE WILL SEE!

FRANK TO E-SALON AFTER THIS PERFORMANCE, OCTOBER 16, 2011:

We here are hurting after last night's great performance at THE CENTER FOR SEX AND CULTURE in San Francisco.

But we will push further into the erotic explicit direct possibilities of what is intimacy next Saturday at Temescal! So we just better recover quickly!

BY FRANK MOORE, NOVEMBER 17, 2011

The audience for this one was sweet (both genders, even the two street stand-up comedians). They were basically ready to go deep into their dreams of how things should be. Some of them were already focused on doing this in their regular lives, especially the three who are in an art collective together. So it was relatively easy to get the tribal intimacy to the surface. This was further lubricated by the music by Tomek and the general open environment of THE CENTER FOR SEX AND CULTURE. There was even the deaf mute who has come to my performances several times before. He tends to root everything. But when we were preparing to go into physical rituals of intimacy, a guy released the virus of fear basically to call attention to himself and to sabotage things, as he admitted later. He took the mic and said he would not take his clothes off because of the video camera. Of course he has been coming to my performances for years, all of which were videoed. Moreover I had an audience member undress the camera guy among other things to draw attention to the fact that he was videoing the performance. Although some people caught the virus and joined the band, the tribal body didn't let the virus sidetrack the deepening joyful intimacy. This was especially true for one of the three from the art collective who rocked on my lap juicy human warmth without limits arousing pleasure prickly rubbing bodies together flowing into Linda smoothly becoming one body. So I would say we defeated fear at this performance! And what more can you ask of a performance?

WHAT HAPPENED BY ERIKA AND DA BOYZ:

We were back at CSC for another performance, having been there 3 months ago in July! After hitting major Saturday evening traffic coming over to San Francisco, we still made it to the space by 5:30, enthusiastically welcomed by Carol Queen, who gave us a quick run-down of things before heading out herself. She had left us with one of their volunteers, Bill, who would come back at the end of the night to help shut things down. We got right to work setting up! And later said that it was great to be there so early, because we did need all the time!

CSC was set up for their Dirty Comics exhibition, the great space always filled with divans and comfortable plush chairs … we transformed it into the performance space, with no chairs, but a big open carpeted comfy pad, strewn with huge body sized pillows, costumes and jewelry laid out, a music area, with a table waiting for the arrival of Tomek, Mikee's big colorful backdrop and panels everywhere, Frank's digital painting vinyls, t-shirts for sale, and a long table at the entrance covered with free stuff: flyers, handouts, Frank's painting postcards, Frank Moore for President bumper stickers, buttons, a broadside of Frank's poetry, Frank's "Magical Act of Doing" pamphlet, and *Chapped Lap* poetry chapbooks for sale … Alexi would man the door, collecting the $5-$25 sliding scale …

Frank, Linda & Mikee were not far behind us, and the set-up went all the way up to about a quarter-to … People were already arriving, and Tomek arrived! He had



been in Europe for 2 months. We were really happy to see him!

A few people came around the same time, and Frank started talking to them … a tall black guy and a gal dressed in black leather, and a woman with glasses, her hair tied up with chopsticks … Frank started talking to the black guy first … how did he find out about the performance? He had seen a flyer at "Brainwash", and had been attracted to it because he is a performer too, and said something along the lines of that he likes things that are out of the ordinary … Frank asked him what he does. He said that he is a stand-up comedian, and recently moved to the bay area. (Later he mentioned that he had checked out Frank's website, and mentioned looking at a photo gallery)

Frank asked him to do "5 minutes" of stand-up. He declined, saying, "No, no, tonight is your night. It's my day off." He mentioned that the gal he came with was a stand-up comedian too. Frank said, "Tonight is our night … Would you read a couple chapters at random from my novel?" He said ok, and as he got up to come up and sit behind the mic next to Frank, he said that would teach him to open his big mouth next time! As he looked over the novel chapters, Frank said to read from a chapter further in, not at the beginning, and he replied that the first chapter actually looked good! He got set up, needed his glasses, and also said that he was dyslexic, so bear with him … Frank said, "This was written in dyslexia!" More people had started to arrive, and this got a laugh!

So he started trying to read the chapter, but it was very slow going, he had a hard time just physically reading it. At some point, Frank asked him, giggling, "Are you sure you don't want to do your own material?" He said ok, and proceeded to tell a number of jokes. Before he started one, he said, this one is racist, if that's ok? Frank said, "Why not?" And he replied something like, "Just like a white person …" Frank said, "Now that's racist!"

So he told some more jokes, and then sat down, and Frank talked to his friend … she had also seen the flyer at Brainwash, and said that she was a stand-up comedian too, and also a digital artist. Linda pointed out Frank's digital paintings on the vinyls that we had up … "Let's Twist Again", "Falling in Love", and "Toni". Frank asked her if she would come up and do her stand-up. She said sure, and got up next to Frank and told a string of jokes about the KKK. Then Frank asked her if she would read a chapter at random from his novel. She picked a chapter and read it … it was the chapter that was about a student leaving … we said later that we all had the experience of it being a "difficult" read and listen, wondering if the people in the "audience" would stay with it … but they totally did, and got very much wrapped up in it, were following it closely, as non-linear as it is. The first comedian said, "I gotta buy that book!"



Performance poster by LaBash.

After she finished reading, Frank asked her if she would undress the cameraman. Linda asked, "Which one?" The gal looked from Corey to Mikee … Frank said, "Both of them!" She said ok, and went over to Corey first, quickly undressing him, and then to Mikee …

Meanwhile, at the door, a guy was standing in the lobby with his bike for nearly a half-hour … Alexi asked him at some point if he was coming in. He said, "Well, what's going to happen, is it just going to be this, talking to the audience …?" Alexi said, "I don't know what's going to happen …" He said, "So what can I expect? What is going to happen in the course of the night?" Alexi asked him if he had read the flyer and the warning sign. He said yes, but somehow that wasn't enough. He asked Alexi, "So you just work here …?" Alexi said, "Well, I work with Frank. I've been working with Frank for over 20 years, but I don't know what's going to happen … Frank is improvising the performance …"

He asked, "Well can I just peek for a while?" Alexi said ok, but he would not really get the performance by just peeking, and Alexi was going to be closing the curtains at some point … And that point came soon, and the guy left!

So Frank turned to another guy who had come in, a tall guy with glasses, and asked him how he had heard about the performance. He said that he checks the CSC website and looks to see what their upcoming events are … and he had seen this and was interested to check it out. He said that he had been to another event at the old CSC location, an Annie Sprinkle piece, and noticed on Frank's flyer that Annie considers Frank to be one of her teachers.

Frank said yes … In fact, she was in one of his performances before she really became a performance artist. And at that time, Frank told her that she was going to be a successful performance artist, and she didn't believe him! Someone in the audience asked if she was still performing. Frank said yes … And added, "She gets married a lot …"

Frank asked him what he does, and he said that he is a scientist, developing pharmaceuticals. And for fun he comes to events like this that he finds. After the comedian had added that he had seen Frank's photo gallery online, he also added, "I liked you better with short hair!" Frank and Linda explained how that was for a film that Frank made, "Feisto", where he shaved all his body hair for the role, and they just recently put the video of that shaving online, part of the UCB series from the early '80s. In response, the pharmaceutical guy told everyone that he had just recently shaved his head, and he recommended it highly to everyone to do at least once in their life because it feels so good.

We think now Frank moved to the guy sitting next to him, a guy with bushy sideburns … he had actually been at the Dirty Comics event at CSC the previous week, and had seen the flyer for Frank's event, and was intrigued. He said he lives the life of an "elegant hobo". The black comedian said, "So do I!" He had just moved from Syracuse, NY to stay with a friend who was going through a break-up. He had only been here for a few months. Frank asked him how he was liking it here. He said that he really liked it so far.

Now Frank turned to the woman with her hair up in chopsticks … she was actually the first to arrive, very early, and had come back closer to the start time. She had seen the flyer all over the place, both in Berkeley and in SF, perhaps right outside her school, CIIS, and in the Haight … she said something about serendipity, because she studies psychology, and recently found out that the word "psychology" has its ori-



gin in the meaning, "soul healing" … and also said that she had recently realized that she doesn't really know anything, and felt a burst of creativity from acknowledging this, and had also been wanting to learn from a shaman …

Frank asked her, "Learn what?" She said that she wanted to learn about the soul … "What about the soul?" Frank asked. She said that she wanted to learn about healing the soul … and went on to talk about "individual souls" vs. "collective unconscious", and "individual trauma" vs. "historical trauma" … Frank asked her if she would come up and pick two chapters of *Art of a Shaman* to read. She said sure …

First she picked, "Art of Risking", and showed the pictures as she read it. Right away, one of the photos was from that very UCB performance when Frank was shaved!

As she read, Frank would pause her from time to time to ask people if they would undress each other. First, Frank asked if Erika and the elegant hobo from Syracuse would undress each other. Yes, he said. Then a little bit later, he asked if the two comedians would undress each other. He was willing, but she said that she only felt comfortable in the presence of women … So Frank asked if Erika could undress him. He was a little hesitant, but agreed, saying, "Good thing I wore my clean underwear!" And once Erika had his clothes off, he warned his friend, "Don't laugh!"

Back to the reading … for the second chapter, the woman asked the audience which one she should read, "Sex?" or "A Wounded Healer", by a voice vote of "aye!". The "Ayes" went decidedly for "wounded healer", the second chapter in the book, again showing the great photographs as

she went … When she had finished, and was sitting down again, Frank asked her if it had answered her question. She said that it had answered some of her questions, but she had lots of questions …

Frank asked her, "Do you want to work with me, knowing how I work, what I use …?" She said yes. Frank said, "Great. I will come back to you …" Now he turned to a young guy sitting next to her, and asked him how he had heard about the performance. He had seen a flyer in the Haight area, and was attracted by Frank's description of the performance … he talked about how some years ago he had wanted to do a ritual of intimacy which he would call "The Sex Church", and put an ad on craigslist for people to do it with him, and got three responses. But his dream for what it would be did not match what actually happened



when he got together with the people. He found himself making out with "an older, large man" and getting "stuffed into a latex bodysuit", and that the feeling was nervous, tight, awkward, sharp and hard … not what he had imagined, which was more of a relaxed group setting of intimacy … combining sex and spirituality in some way … and he said something along the lines of that Frank had obviously come to this much earlier … meaning, how to go about creating this … and so that was why he was here!

Perhaps now Frank asked if Erika could undress him, and he said, "Yes please! Thank you Erika!"

Now Frank asked the psychology student if she and Linda could undress each other. At first she declined, saying that she was on the rag. Frank said that she could leave her underwear on … She said, "Well, I could undress on the top only …" Frank suggested that she could change into one of his miniskirts, and she said ok. She and Linda undressed each other, and Erika brought over the miniskirts. She offered her the flame miniskirt and the black miniskirt, and she said to the flame one, "Oh no, not that one!!" So she got into the other …

Now Frank talked to an older man who was sitting toward the back. He had also seen a flyer, on a pole near Brainwash … and at first had thought that the event was for Alan Moore, the comic writer … Frank asked, "What the fuck is 'brainwash'??" He was told that it is a café on Folsom … and a good place to put up flyers apparently! With regard to Alan Moore, Frank said that they had just watched the documentary, "Comic Book Confidential". The man also said that he had lived in NY in the '80s, and was aware of Karen Finley from that time, and had noticed her quote on Frank's flyer, which also attracted him to the performance. He talked about recently being at some kind of workshop about sharing stories of yourself. Frank asked him for one of his stories. He said that one of his stories is that when his partner is not happy, he has acted as if he can still go on and not be affected (something like that) … but he realizes that he cannot really be happy if his partner is not happy …

Meanwhile, people were starting to play with Betty's jewelry … the psych student had started putting some of it on, and then passing it to others. Frank told everyone about Betty, and Linda described how they met her when they moved into the neighborhood, how Betty would bake and bring them cookies, and loved that Linda would wear the jewelry she gave her (and nothing else!) at our performances. How she is churchgoing, but loved watching the videos of our performances with her partner Joe … and how we were there for them when Joe got sick and passed away … and now she has become part of the tribe, Alexi making all of our meals every night, Erika eating with her, etc.

Obviously everyone loved hearing about this, and the story man said that this was a much better story than his! Frank said, "Exactly. Stories should be uplifting."

There were more undressings … we think that the elegant hobo undressed the scientist, and perhaps the sex church guy undressed the story man …

Now Frank turned to a group of three young women who were obviously there together. He talked first to the girl who had come in first … she had short hair and a lot of tattoos … he asked her what she thought of the night so far … She said that she was trying not to think too much … Frank asked her, "How do you feel?" She said that she has been feeling a lot of different things coming through her: anger, hate, fear, joy, love … and basically she was trying to let these things move through her and not hold on to any one thing …

Frank asked her what she does, and she said that she is an artist, and part of an art collective with the other two girls there.

The girl next to her, with reddish blonde hair, said she was also an artist, a performance artist … Frank asked her to do a piece, but she said that the kind of things she does she couldn't really do there … because it was more like setting up environments or situations in which people could feel safe to be creative, to do art … Frank said, "Like this." Yes … Then the tattooed girl described one of her art pieces, overlapping video and live stop-motion photography of live painting …

The first two girls had been to an Annie Sprinkle event a couple of weeks ago, and were very inspired, and then they both saw flyers, and were attracted by the artwork, and noticed Annie's quote. They said something to indicate that they were attracted by the description of the performance, and the need for a kind of tribal, collective intimacy …

The third of the group, a gal with shiny green hair, was also an artist and a native plant landscaper. She had seen a flyer in the Haight, and was also attracted by the artwork, and then heard about it from her friends … the first girl said that it was a way for them all to do something together, "with people they love".

Frank asked them now if the three of them would undress each other, and they said yes. It was cute watching them decide who to undress who and what to take off first …

Soon after, Frank asked the collective if they would come up with a 5-minute piece to do with everyone … they could take 2 minutes to come up with it! Meanwhile, Frank asked the psych student if she, with Linda, would undress him. She said sure, and they undressed Frank …

Then Frank asked her to talk about the night so far … but before she had a chance to say anything, the collective was ready! They asked everyone to stand up, and hold hands in a big circle. The first activity was a question for each person to answer, "What would make you free, now?" It went around the circle, person after person … each had a different personal answer … Erika said that she felt free in her life with Frank, Linda, Mikee, Alexi and Corey … Frank said he is free! Linda said, to keep enjoying …

The next activity was a "repeat-after-me" type song, a sing along goofy song about a frog. Then the next was to go around the circle again and each person to say what they want to be called. Frank said, "To dinner!" And Linda said, "Me too!"

Then it ended with the same song, everyone singing together!

Meanwhile, back at the door, a guy came in and wanted a reduced rate because he missed "most of the performance". Alexi said no, that there was a sliding scale, so he could pay anywhere on the scale … He asked, "So what's going to happen in the last hour?" Alexi said he didn't know … Frank is improvising the performance … "So, what are they doing now?" Alexi described what was happening. "What's going to happen next?!" Alexi said, "I don't know." He asked, "Is there going to be another performance?" Alexi told him yes, next week, in Oakland, and gave him the Uncomfortable Zones flyer. He signed the mailing list, and left!

Now Frank turned to Michael Rosenthal, who was sitting toward the back of the room … "He has been coming to performances for years …" We think Michael asked if he could have the mic, and Frank said, "I'm not sure …!" He took the mic, and started explaining why he did not want to be undressed all the way. He said that he



has no problem with nudity, but in this day and age, with all these "privacy issues" on the internet, and the fact that this is being recorded … he would prefer to keep his bottoms on, like a "pregnancy belt"! He said he could wear one of Frank's skirts over his underwear … Frank told him that he could play music then … He said that he could noodle around, he didn't really know how to play, but he could try … Frank and Linda said that is great.

But the virus of fear had already escaped … now people started getting focused on the cameras, even though it was obvious the whole night that the performance was being recorded, and Frank had made a point of calling attention to the camera guys, as they had been the first undressed. But there was no logic in the virus … people repeated buzzwords like "privacy", etc. The scientist put his clothes right on …

The collective girl with the red hair asked what this was being recorded for. Frank said that it was for his public access show in Berkeley, and for his channel on Vimeo … There was murmuring, Michael's virus had created an analyzing, judging tone … to some extent … the same girl wondered if it was going up just as it was shot, or would be edited …? Was it going live on the internet right now? Frank said that it was not going to be edited, and no, it was not going out live … Later, after the performance, Frank said, "Kill Michael." Michael, who knew Frank's work for more than 20 years, knew that Frank recorded everything and should know the feeling of what Frank does … and so to introduce that virus …!

Frank had Erika undress the guy sitting next to Michael, an older man who we recognized from the CSC performance in 2010 at the old space. He is deaf, but participated fully in everything, both then and tonight.

Michael went over to the music area, and Frank introduced "Gestures". Linda described Gestures and said that she would pair people in twos and threes … The psych student spoke up, saying that she would only do "non-sexual" gestures because she is married and in a monogamous relationship … The sex church guy asked her what was a "sexual gesture", and she said, "Like sucking nipples … massage is ok, etc."

Frank and Linda said that she could do the Gestures and just decide what, if anything, she did not feel like doing when it came up … But she ended up pulling herself out, after being paired, and went over with the musicians, decided not to do the gestures at all. The black comedian was paired with the story man, but he told Frank, "I'm straight, and you paired me with a guy …" Linda said, "Well that's just the way it works …" So he was out too, joining the musicians … So Frank and Linda said that those who wanted to do the Gestures should stay on the mat, and the others could join the band and play music! Two of three girls in the collective got up to join the band … the girl with the reddish hair stayed. Erika was paired with the elegant hobo and the deaf man. The sex church guy was paired with the collective girl. And because he had lost his pair, the story man was paired with Frank.

Gestures totally melted away the fear virus … it was beautiful to watch the pairs doing the gestures together. And we said later how funny it was that the first long series of gestures were all on the "light" side. Rubbing each other's arms, hands, ribs, showing each other's calves, etc. We could imagine some of the musicians saying to themselves, "I left because of that!" Then there were other gestures that came up, a lot of rubbing bodies together, exploring each other's bodies using every part of your body, for arousing pleasure … etc. Erika and the two guys were having a lot of fun, and you could see that the sex church guy and the collective girl were in a deep joy together, and the story guy with Frank was very deep … amazing!

We were saying afterward that it seemed to take the musicians a little while to get into it, but then that the music seemed to follow the joy of the gestures, and was amazing. Tomek laid a foundation throughout the entire night that was amazing, and made it really easy for the other musicians to join in. It was great having him back!

After a while, Frank switched pairs with the sex church guy, who we later came to know as Justin. Justin was then paired with the story man, who it turned out was also having a birthday the next day, same as Mikee! Frank was paired with the collective girl, and they did gestures for a while, and then Frank asked her if she would read, while the others continued gestures, "Wrapping/Rocking". She read it, as the band played on …

Then Frank asked if she would rock on his lap, and she did, throwing herself into it completely. She was great!!! The lights were turned off, and slides and strobes went on … As always, it was dreamlike and beautiful to see the rocking nude bodies under the slides, images and bodies melting together. Meanwhile, the pairs rocked together. At some point, Linda rocked with the two of them together, soft warm erotic beautiful … and then a little bit later, Linda and she switched places, and Linda rocked on Frank's lap, while the collective girl held them and rocked with them.

While the musicians played, the psych student was dancing for a while, topless in Frank's miniskirt … but she got dressed and left before the rocking ended, so Frank did not have a chance to talk with her again. The black stand-up comedian also left before the rocking ended. He told Alexi at



the door that he was sorry, but he really had to go. He said he had enjoyed it and wanted to know if there was going to be another one. Alexi gave him the flyer for the Temescal performance next week, and he signed the mailing list.

After a time, the rocking ended, and the lights came up again, and Frank had Linda and Erika "get" Tomek, and then "get" the rest of the musicians … They came up and held each person and rocked with them … you could feel how each one of them really enjoyed it, melted into it …

Then Frank had everyone come back onto the mat, and asked people, one by one, what did they think/feel about the night.

We think he started with the collective girl who had rocked with him. She said the rocking was intense, and she had a lot of feelings come up. She said that there is this picture that people can get together, take off their clothes and do things with each other, and it is all so "smooth and pornographic", but she really appreciated the natural awkwardness of the night, that it was real … Frank said that he has found that those people who are comfortable with casual nudity are often the ones who have a shield or surface up, and it does not get vulnerable.

The collective girl also talked about having been inspired by reading the poem, the images of rocking, and letting herself go into that feeling while she rocked … She said that another level for her was the feeling of being close to Frank and Linda together, and how good that felt. Frank said that she let herself go. Frank asked her if she wanted to work with him. She said

yes. He said that they can get together to talk more about what that means.

Then he turned to her friend in the collective, the one with the tattoos, and asked the same question. She said that she had pushed herself a lot in taking her clothes off in front of a group of people, and she also talked about how good it felt when Linda and Erika "got" her, how the touch felt pure. She said that she wished that there was more of that for everyone, all the time.

The third in the collective, the green haired girl, said that she also liked being "got", and enjoyed playing music a lot.

Justin said that he doesn't generally hug men, but he was hugging the story guy for a long time, and it felt very good … at times, he felt like he was hugging his father, who is dead, which was very healing, and it made him think about his mentor, who he is going to see tomorrow, who could really use a hug, and he is going to hug him for a half an hour! Frank said, "So, in other words, not much happened!"

The elegant hobo from Syracuse at first talked about feeling badly that people put their clothes back on and left, not understanding … But when he let go of that, let go of trying to be in control of the situation, he really had a great time. He and Justin came up to Corey after the performance and asked how this performance was the same, and how it was different from all the other performances?! Corey said, "Well, we do these every month in Oakland! And Frank has been doing it for years …" But he said that really each performance is different because … and they completed his sentence, understanding that it was different because it always depended upon who came … Corey said that on the other hand, the feeling that is created between people during the performance is very much the same, which they also really got. The elegant hobo asked if people do what they did that night, putting their clothes back on/leaving …? Corey said, "Oh yeah …" Sometimes whole groups get up and leave en masse!

The story man said that the performance felt very good, that it felt like what he needed … and he got a lot from seeing Frank simply asking for what he wanted during the performance, and that it showed him that you can get what you want, if you just ask for it …

Last, Frank asked Michael Rosenthal how he felt about the night … He basically expressed that he had shot himself in the foot, taken himself out of participating more directly, but that he had enjoyed playing music, that it had been a long time since he had played, and really liked it.

Erika said that it was really fun doing the gestures, really great having Tomek back, and she really enjoyed hearing different people read Frank's novel, that it seemed completely different each time someone read it!

And Frank said, "The End …"

Afterward, several people came up to talk with Frank, and there were other tidbits … As he left, the deaf man gave Frank and Linda a big "thumbs up", and made sure we had his email right on the mailing list. The collective girl came up and exchanged emails with Frank. Justin came up and wanted to buy Frank's book! Frank autographed if for him, and they took a picture together with his camera. Frank inscribed in the book, "Do your dreams." Justin said, "Yes."

After everyone left, we broke down the set, eating popcorn, and talking about how amazing a night it was, despite Michael's virus. Linda talked about how lucky we are in so many ways. What a great space that Carol and Robert make available to Frank! Frank said, "I did it!" Linda said yes, she was always amazed at how Frank does it.


REVUE

EMAIL

From: Ilyse Magy
To: Frank Moore
Sent: Tuesday, October 25, 2011
Subject: Some thoughts about yesterday...

Dear Frank,
Thanks so much for meeting with me yesterday. I think I am still processing a lot of it, as I am still processing the performance from a couple of weeks ago. I thought I'd share some thoughts with you, either as a way to continue the conversation or just to get it out there to you. Do with it what you will (as you would do anything, I suppose!).

I think a lot of it does boil down to freedom, which seemed to be the theme of our conversation. As I am learning, freedom is an infinitely complex concept. Or an absolutely pure and simple concept with infinite iterations. Either way, I feel that right now there is a great divide between personal freedom, societal freedom, and freedom to act a certain way in society. I've been thinking about what you said about people needing to see people doing X, be it rubbing their naked bodies against a naked stranger, kissing someone in a booth, or whatever other bliss they are following. And I think you are absolutely right. One of the many powers of art is that it acts as a showcase for all of life's crazy possibilities. We may disagree about quite the best technique for showcasing it to what audience, but I think fundamentally we're on the same page.

When I was talking about people not wanting their images on the internet, a couple of times you aptly questioned, "Why?" And yeah, the more I think about it, why? Why not? Why does it matter if it is recorded? In working towards a perfect world, we need to lead by example of living our bliss without shame. Well, we don't need to do anything, but it is certainly fun to do. I am realizing (though it is not rocket science, by any means) that one of the biggest things standing in the way of sexual freedom is shame. What your performances do is allow people to confront their shame head-on, get over it, and have a good time. Perhaps not always in perfect sequence like that, but it's a journey. I think part of what trips me up about the camera is that it is another extension of that shame. Just when you think you have gotten over the shame of being naked and intimate with a room full of strangers, you are confronted with the idea of having that publicized to an infinite audience. Are infinite people going to watch it? Of course not. But shame isn't rational like that. When a vulnerable experience like that is recorded, it can always be pulled up and examined, giving you another opportunity to judge yourself. And yes, I understand that that is precisely another great reason to record it in the first place: to give participants a chance to examine that. I am still a major (major!) advocate of consent for all things in life, especially all things sexual, but do understand why you would both want to have these experiences recorded and shown to the world.

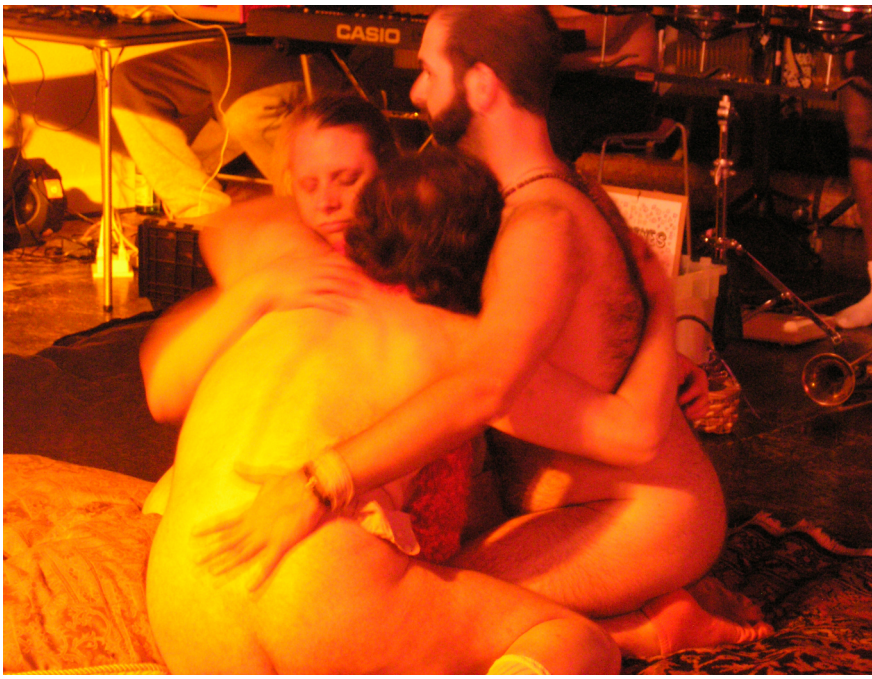
COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

shion commented:
Frank is always one step forward

Frank's reply, 10/21/11:
well, that is because I follow the audience, the action, etc. I am a follower!

Rafael-alexandre Ramos commented, 10/11/11:
Makes the best leaders, Pop's ;)

These thoughts hit me in a big way as I was lying on my back staring up at the sky at 1AM in Justin Hermann Plaza last night for Occupy SF. Freedom. This city belongs to everyone who lives in it, and it was such a glorious moment to be connecting with the built landscape not just as a space to move through but a space to be in, to be exactly as I wanted to be. You asked me how I got free and at first I was flattered at you even making the assumption that I was free. But of course I am. I am absolutely, positively, deliciously free, free to prance around this skin, this city, this world any way I want to. Some of that is a luxury, being born into privilege that affords me the comfort, encouragement, and physical body that led me to believe that I could be whatever I wanted to be. But not all of it. Freedom is not something that just some people have. We all have it, as long as we claim it. The status quo is a huge wall to freedom. Even in America, where we are indoctrinated with the freedom to be totally free but not to go off of the deep-end with it or anything. Which is perhaps where shame comes in. Shame keeps you in a box of "normal." But Frank, you are anything but normal. Your freedom is inspirational. I know one day I will throw off all of those silly shame shackles I keep around (which really aren't all that many, comparatively, but makes the ones that are there stand out to me even more) but I think for now they do me the service of connecting to people on their level, so that I can build their trust and blow their minds. Maybe. But I think that freedom is contagious, and when people see other people getting in there and having a romping good time, they can't help but question their own hang-ups. That is often a slow and uncomfortable process, but fun too, and pretty damn necessary.



So, that was a lot. Or maybe just a lot of words saying the same thing. I don't know that they really require a response. Thanks for your contagious, uncomfortable, delicious freedom. I'm going to keep trying to spread it, though perhaps the best way is to just let it happen ...

Thanks again,
Ilyse

Frank's Reply 10/29/11:

Hi, Ilyse! I am still recovering from the last two weeks and chipping away at piled up emails.

What you wrote below is great!

People also need to see (feel) people taking personal responsibility for what they decided/chose to do and standing by it when it is tested by the "reasonable/normal/whatever" world that tries to keep people within its frame of control. They felt this in your rocking. This is the heart of the work I do. Expanding personal responsibility is what expands freedom. Performance is in a different altered reality than the reasonable normal whatever world. This altered reality doesn't conform to the reasonable normal whatever world's rules because we are exploring beyond the normal reasonable world.

This is from my book *ART OF A SHAMAN*: There are always kinds of pressures to change the content, the tools, and the focus of the work. People always say they like the work because it is strong, but I should get over my obsession with sex and nudity, and get on to more important issues; I should not get "stuck" in one vision. What they do not realize is what they like about the work, the strength, comes from being committed to a single vision, no matter what the current trends and fashions are. I cannot imagine more important issues than sex and freedom symbolized by nudity. But, as this paper shows, these are not my ultimate focus. Sex and nudity are powerful digging tools to reach the intimate community. By limiting the tools of art, art itself is limited.

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN
SFBG•COM

Hot sexy events:
October 12-18
Mission District

"Exploring the Taboos of Intimate Fun" with Frank Moore
Rub one out at this presentation by shaman-performer Frank Moore. He's seeking to unlock a state of erotic friction called Lila. Finally, an excuse to dry hump like you mean it.
Sat/15 8 p.m., sliding scale $5-$25
Center for Sex and Culture
1349 Mission, SF
www.sexandculture.org

When the artist is rooted in private rituals, it becomes clear that she is not an agent for society, or some political movement, or the art galleries and art "experts", or even for her own individualistic imagination. Instead, she is an agent of gods, of dreams, of visions and myths. This causes reactions in society, especially when the piece is public. Karen Finley is criticized for limiting her audience because she offends them by her words, anger, nudity. An artist who is rooted in the private channels is not affected by this attempt to curb the power of the art by strapping it to audience acceptance and agreement. The power of a Karen Finley is the taboo-breaking energy she releases into society. This societal pressure to tame art down, which usually sounds very reasonable and comes even from liberal sources, is very hard for the artist to resist who is not familiar with the hidden channels of change.

Another example of society's attempt to re-channel the change coming from Shamanistic Art is what an "art expert" told me: "Your work is ... not art ... (because) it doesn't address the concerns ... (which are a) part of the current art dialogue, whether it be mainstream or 'alternative' ... curators and presenters are (not) obliged to show it". She went on to say that I should stay "in (my) own sphere", and that I don't need the public channels that galleries represent. Which is true. But galleries and the people who think what is in galleries is the full range of art need the artists, not the reverse. The magic of private performance is needed to expand the narrow, shallow river of "the current art dialogue", controlled both in content and depth by the art experts. Fortunately, there are galleries which are willing to go into the magical unknown represented by private performances.



I have debated with myself about stopping resisting the label SEXUAL. By insisting what I am doing is not sexual, I am opening myself up to people questioning my honesty and integrity. If I accept the sexual label, people would just have to decide whether or not they like sex in art -- decide whether it is art or not. That would be the depth of the questioning. They may feel uncomfortable seeing sex as art -- but that uncomfortableness would be just from breaking the taboo of sex -- which would not be that big of a deal. What I am doing is taking nudity and acts that are usually considered sexual and giving them a new, nonsexual context. That creates a tension, a conflict, an examining, a leap into something new. That is what I am after. This leap into newness is why people who are normally comfortable with casual nudity and casual sex sometimes get very uncomfortable with the nudity and erotic play in my work. By taking "sexual" acts and sincerely putting them into a different context, it creates another reality, another way of relating. It also creates conflict with the normal reality -- and that conflict may change, in an underground sort of way, the normal reality. I think art -- or at least this kind of art -- should create conflict and change. And I like relating with people in the "un-normal" way in this different reality. This is why I do performance.

Rawness in itself is threatening because it opens the way for everyone to express their feelings directly. Rawness inspires. It breaks the chains of the rules.

More later!

In Freedom,
Frank Moore

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, October 22, 2011

BY FRANK MOORE, OCTOBER 16, 2011:

We here are hurting after last night's great performance at THE CENTER FOR SEX AND CULTURE in San Francisco.

But we will push further into the erotic explicit direct possibilities of what is intimacy next Saturday at Temescal! So we just better recover quickly!

Well, this one was like driving a bus! Especially when we just did a performance last week and I really had not recovered. I don't mind driving a bus if we go to deep places, if the people are willing to risk themselves so we can go to unexplored territories. At first it looked quite questionable. There was a crip who wrote me a couple days before wanting to study with me to learn how to enjoy his life. I told him that coming to the performance would be a great start. But he wouldn't come into the lights with the people even when I said that was where what he wanted was. He finally left to avoid being a part of the rest of us in the lights!



Performance poster by LaBash.

The first part didn't look good. A lot of no's! Then magic started happening! Rigid fragile shells started to crack, letting new questions and possibilities into the hearts of the people which clearly will change lives radically. The people did this incomprehensible miracle, not me the bus driver. They did not hold on to the fragile shells. They took personal responsibility for following the new possibilities although that threatened their usual frames of reality outside of the performance. Of course I did tricks to make it possible for them to go from rigid perpendicular individuals to a tribal body of nude dancing kids enjoying moving together flowing realizing their beauty. But they did it, were responsible for it! Thank heaven… I was so tired I didn't get nude!

BY DA BOYZ AND ERIKA:

Linda said as we were setting up for this performance that it was like being home … especially after being away at the Center for Sex & Culture last week, which is a wonderful space. Yes! We have been at the Temescal Art Center for more than 2 years!

People started arriving as we were putting the finishing touches on the space, putting up the light gels, etc. Frank invited

a man who had come early to sit down on the mats, but he declined … was it going to be that kind of performance? A young man with a backpack was the first to come onto the mats, and Frank started talking to him, asking him about his t-shirt. It was a t-shirt for two Burmese comedians who are jailed and suppressed for their act, which made comment on the Burmese government. He went into some detail about it. Frank asked him what kind of comedy they did, and he said that it was kind of a variety show, where they would sing, dance, tell jokes … Frank said, "Funny, they (the East Bay Express) list this as variety …" The guy seemed to get why, as if he had a feeling for the performance already … he said something like, "because you don't know what's going to happen next!"

Frank asked him how he had heard about the performance. He had seen a flyer at University & Sacramento, just an hour and a half before. He had not been planning to come to this, but decided on the spot. As to what attracted him to it, he said that he liked that he didn't know what to expect, what was going to happen, unlike TV, where you know the good guy is going to beat the bad guy, etc. Frank said, "I am not TV." He said, "I can see that!" And then added, "So, we will make our own stories, then …" Frank replied, "We will see …"

Now Frank turned to the guy who had earlier declined to come onto the mat, but was now there with a woman with short blonde hair. He had a ponytail and glasses. Frank asked him how he had heard about it, and he had seen the listing in the East Bay Express, but had actually been to two of Frank's performances, maybe 10-20 years ago. As he remembered, one of them involved a kind of tent, and he was inside the tent, but he thinks his eyes were closed, and it was a very tactile experience … "The Cave". The other memory was of an experience at the end of a performance that involved being wrapped up with everyone else in plastic and tin foil, and how everything moved when people moved beneath it, everyone connected …

Frank turned to his companion, and asked if he had told her all about that? She shook her head no … Frank said, "Now that you have heard that, what do you think?" She said that it sounded interesting, but also scary. Frank asked her, "Why scary?" She replied that it was scary to think about interacting with people she didn't know, and also not knowing what was going to happen …

Frank said that it is called "The Uncomfortable Zones of Fun", and Linda and he went on to explain how the performance series had been called "Reality Playings", but so many people would talk about their "comfort zones", and not wanting to go outside of them, that Frank finally changed the

Our Traveling Days Are Over …

FROM FRANK TO SUZY BLOCK, SEPTEMBER 4, 2011:

Unfortunately, Suzy, it looks like our traveling days are over. I ain't one to rule anything out. But . . . AND HERE I HAVE TO WARN PEOPLE THAT BELOW MAY CONTAIN MORE INFORMATION THAN YOU MAY WANT TO KNOW. I am still recovering from the hospital last year. Doing Barb's radio show this week at midnight for three hours really tested me /us. I did it! But!

Now to get explicit … Before the hospital, Linda and Mikee lifted me everywhere. After the hospital, because of the tubes and my pre-rehab condition, lifting was not possible. So we traded our van in for a van with a wheelchair lift. This van is great around town. But it won't make it to Los Angeles. We could stop right here … But why? So in the house we have a lift system. So I am flying from one place to another, including onto the John! I can piss away from the house. But I have to stay in shitting distance/time from the house! Thank God I have two local performance spaces! Also post-trach I eat great blended food cooked by Alexi and blended by Mikee. This makes eating at restaurants hard.

SO WHEN ARE YOU COMING UP?!

name of the performance to screen out people who did not want to venture outside their "comfort zones". Hence, "The Uncomfortable Zones of Fun"!

Frank said that the "tent" that the guy had described was a victim of old age … it was too hard and physically uncomfortable now for Frank to get down on a mat, which is where he was during the "tent" performance.

He asked her, "What do you do?" She said that for a living she manages an art supply store, and for fun she paints, and



goes to challenging events like this … she said that she considers herself an explorer.

Frank told her that he paints, and Linda pointed out the vinyls of his computer paintings of "Toni", "Falling In Love", and "Let's Twist Again", and "Shy", which Frank was wearing on his t-shirt, and the oil painting of Frankenstein which Alexi was wearing … Frank said that after he almost died last year, in the ICU for 6 weeks … Linda described how he started painting on the computer as part of his rehab, unable to really do much else, unable to type at that point. He had cranked out at least 10 paintings, but it slowed down when he was able to type again.

Frank asked her what kind of challenging events she goes to, and she described a recent performance that she would put in the category of "kink", which involved a photo tour of this artist having a piece of her flesh surgically removed, cooked and eaten by others. And then live, she was suspended upside down, legs spread, with a tube going into her vagina. They were serving "Virgin Marys" at this event, tomato juice & celery … and at some point they poured a real Bloody Mary drink through the tube into her vagina. She said that the performance had to do with her going through this experience …

Then she added, like tonight, she had just come from a sketch class where the model was dressed to the theme of "post-apocalyptic" … with leather, etc. …

Referring back to the first performance she described, Frank said, "And I get shit!" He turned back to her friend, the guy with the ponytail, and asked him what he does. He said that he is retired … Frank screamed! "You are too young to be retired!" He appeared very young.

He replied, "I have been very lucky …" And then went on to describe that he does aerial dancing with trapeze, and comes to events like this … Frank asked him what he wears when he does this dancing. He said that he wears pretty much the kind of outfit he was wearing that night … he had on a button-down shirt and khaki slacks …

Frank asked him if it was like a circus trapeze, and he said that most of the time the trapeze is down very low, and he is mostly on the ground, using the trapeze from that height … but that he has done trapeze work up higher, with a safety net.

Meanwhile, a couple of women had come in, and sat down on the mat. Frank turned to them and asked how they had

heard about the performance. One of them had seen a flyer at Ashby and San Pablo, and brought it home to show her partner. When Frank asked what had attracted them to this, the first gal said that she likes theater … Frank asked her what kind of theater, and she said any kind, whatever she runs into …

Frank asked, "Do you act?" She said no … He asked her, "Would you act?" She said she would possibly … Her partner said that the performance had looked interesting, and they were wanting to get out of the house and do something together out of the house, that they don't go out much … she said something like they wanted to go to an event, to meet other people and open their hearts and minds …

Frank asked her, "Would you undress the camera-man?" She did a kind of double-take! Then she asked, looking to Corey … "Does the camera man want to be undressed?" Corey said, "Yes!" She turned back to Frank again, asking, "Do you want me to undress the camera-man?" Frank said yes! So she went up to Corey to undress him … While she was taking off his shirt, she asked him, "How far do you want to be undressed …?" Corey said, "All the way!"

Meanwhile, a young couple had arrived, and Frank started talking to them. They had heard about the performance in some newsletter about events in the East Bay.

Frank asked the guy what he does, and he said that he is an artist, and works in a variety of mediums, sculpture, painting … in all styles from realism to abstract … he mentioned at some point that he was trying to find his voice … Frank asked her if she models for him. She said not really … she said that she had modeled for his sketches sometimes … he'll sketch her sometimes when she is at her desk …

Frank asked him if he would be her model. She said, "What, and I would draw him?"

Frank said, "Who said anything about drawing?" Frank went on to describe that she would undress him and dress him in the costumes and jewelry we had laid out, as her model.

She said ok … but … gesturing to the artist as if to say it was up to him … He looked extremely uncomfortable … He said he wasn't really comfortable doing that … Frank screamed! And spelled out, "But this is the Uncomfortable Zones of Fun!"

You could see that he was going through a lot of changes over it … and at some point, she announced that he would do it. He said something along the lines of, "if this is what this is about …" he guessed he would do it … But he looked very tense!

Now, Frank turned to the guy he had first talked to, with the t-shirt. Frank asked him what he does. He said that he is a journalism student. Frank said, "I started in journalism." "Oh yeah, like for a newspaper?" the guy asked.

Frank replied that he started at the college paper, and underground papers.

But not a minute had passed before the journalist then got up with his backpack and made a hasty exit! Frank said to the crowd, "Not enough of a story …"

Meanwhile, the couple had not stood up to come over to the costumes to dress the artist up as her model … When Frank turned to them, she explained that he was really wavering over whether he wanted to do it or not …

Frank suggested that she could get another model, and asked if the dancer/retired guy would be her model. He said sure … But she said that her boyfriend, the artist, might not be comfortable with that! Frank pointed out again that this was the "uncomfortable" zones of fun!

But at this point, the artist said he would do it. Frank said, "Great!" They got up, and came over to the costume area, and she took off his clothes, and dressed him in different costume pieces and jewelry. She was having a very good time, and laughing a lot! He, however, looked very tense still, but he had made the jump! While they were undressing and dressing, Frank talked to an older man who had come in and sat down at the back edge of the mat … we think he had seen a flyer, and was attracted to it because he lived right in the neighborhood, and it sounded interesting … Frank asked him what he does, and he said that he is in software … Frank pressed him for more detail! He said he does apps for Facebook, etc.

Frank also asked if Erika could undress the retired guy, and dress him in the costumes and jewelry. This might have been when Frank told everyone about Betty, and how she donated this jewelry knowing how it was used, that often a piece of jewelry might be the only thing someone was wearing at the performance!

When they sat back down, Frank immediately noticed that the artist still had his underwear on, and asked about that. The artist again said something about not feeling comfortable taking them off … Frank asked, "Why?" The artist, obviously really going through it, said that he wasn't sure … Frank asked him if he would take them off now. He hesitated, but then said, "Well, I guess, if it is part of the experiment, I will …" Frank asked if she would take them off. So his girlfriend took his underwear off, and then he sat back down, letting it all hang out! Frank pointed out that it was his miniskirt that she had dressed the artist in!

Frank asked the woman who had come with the dancer how she was finding this so far. She said that she was "intrigued" and "proud" of the artist. Frank asked her why she was proud, and she said because she knows that he must have struggled with letting himself be undressed and dressed in the costumes, and he went ahead and did it!

Frank asked the artist, "How does it feel now?" He said that he feels even more exposed with his underwear off than he already did, and that he had not expected to do this when he came to the performance, but that it was kind of liberating, and that he was ok with it, actually … He said that he actually feels comfortable now. Frank said, "Exactly."

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Terrin conto commented:
Another gem Frank, looks like you hit the jackpot two weeks in a row. What a fun group of people, they were a joy to watch …

Frank's reply 11/1/11:
ah yes! But I am a diamond miner. A hard job! And notice I defended your right to be involved in the performances via video!

Rafael-alexandre Ramos commented, 11/2/11:
Frank is defending our rights.

He is not harming anyone : I accepted Frank for who he was and I'm far from doing what he does in his videos (I'm too much of a yuppie, maaaaaaaan ;) ; when I came to him with my bunch of collages 3 years ago, he did the same. And Frank is not an anarchist, but a responsible citizen.

A citizen on its own mission and with pleasant and positive results in the end for the overall public.

But considering the Man, and all he offers at his own risk as for a tribune for people who otherwise would not have had that shot elsewhere (think about the fucked up music, films, performance acts he finally offers struggling), it's hard not to notice Frank's devotion to his work and more so, not to help through.

Frank is defending our rights, see (the invisible)?

Frank, help us help you help us :)

In support, Rafael

Frank's reply, 11/3/11:
I am Zorro!



Frank said that what is called "comfort zone" is really "a fragile shell of fake control". Now, Frank said, the artist was in "flexible comfort". "Do you feel that?" Frank asked.

The artist said that he did, and he could relate to what Frank was saying in his own life right now … He said he was going to art school right now … Frank said, "Poor guy!" Everyone laughed. He said, "Thanks …" He said that it was something he was pursuing, but it was the last thing that was helping him create his art, and he was battling a lot inside himself about it.

Frank asked him about it, and he described how the classes are very rigid, and there are all these rules about creating art pieces, limitations, and the grading is really hard.

Frank said that art does not have rules, unless it is traditional art …

The artist went on to describe how they limit and define the kinds of materials and the way that the lines can be drawn and shaded, etc. … and the reasoning was that this was what would be acceptable in a professional context, that this was what they needed to know to get a job. Frank said, "Ah … commercial art."

Frank then told the Mikee story, and also about being a guest lecturer at the University of the Art Institute of Chicago.

Mikee thought he couldn't draw. His teachers in college had told him that he couldn't draw. His boss at his first graphic design job used to tell him he couldn't draw … and he bought into it. Frank, on the other hand, hearing that Mikee was a graphic designer, set him to work on various projects without even thinking about whether he could draw or not. He just assumed because Mikee was a graphic designer, he must be able to draw! Sitting around the living room one day, admiring all of Mikee's art on the walls, Frank asked him, "When did you realize you could draw?" Mikee looked around the room for a little while and pointed at one of the large, complex drawings and said, "I think it was after I finished that third big project for you." Frank was shocked!

So, when Frank lectured as a visiting artist at the School of the Art Institute in Chicago, he plastered one side wall of the auditorium with Mikee's drawings and posters and told the story of how Mikee thought he couldn't draw to the packed house of first-year students. At the end of it, he told them, "So quit art school and follow your own vision!"

Someone asked if Frank had ever been asked back? No, he hadn't … but there had been the threat of him being asked back regularly! He had been invited out of the blue … offered $1,000 with all expenses paid to come out and lecture to the incoming art students. It turned out that students had been requesting him for years, but the school bureaucrats had not wanted to bring Frank out. But when teachers started requesting Frank, they had to agree … They told Frank that he had the space for three hours, but no one would have the attention span to stay for over an hour and a half. When he started, Frank told the packed hall that the best stuff would happen after everybody left! And no one left, and everyone stayed for three hours! Then a bunch of teachers wanted to bring their classes to experience a Frank Moore ritual that was planned for just one teacher's class! And after that, they were so inspired,

they wanted Frank to come back regularly, which made him a little uncomfortable! But it wasn't to be because later one of the teachers that participated in the performance freaked out that it had been taped by a woman who had hosted a number of Frank's events across the country, even though she had gotten permission to record it ahead of time!

Now Frank wanted Linda to read "Masterpiece Life", but it turned out that we did not have that writing in the binder … "Next time, we'll have it!" Linda said. So Frank asked Linda to describe the piece, and she did a great job! Basically, it talks about different ways of approaching art, and how you can try to match perfectly the image you have in your head, seeing anything that doesn't match your image as a mistake or a failure, and starting over or giving up … but the masterpiece art and life is one that frees itself of pictures and limits, and rather than see those things as mistakes, instead follows them, embraces them, lets them transform …

Somewhere in here, a guy that Frank had been corresponding with, Ben, arrived with a helper. Ben has Parkinson's, and had emailed Frank, wanting to meet with him and learn to live life more fully! Frank asked him if he could come to this performance, because it would be a good start. Now Ben was there, but sitting off to the side, on the risers … Frank asked him to come sit down



on the mat, but his helper explained that he wanted to stay there, that he needed something with a back … Frank suggested a chair, and the helper said that Ben was tired, feeling unwell, so he would rather stay back there. And it wasn't much later that the two of them got up and left. Frank told the audience about him, and said, "Poor Ben," explaining why he had been there, but that he did not jump in.

Frank also asked the two women if they would undress each other, and dress each other in the costumes/jewelry. They both said no … Frank asked why … One said she didn't know … The other, who had said she was into theater, said that she had not expected to do that, and she would rather be a "watcher", referring back to Linda's description of Frank's ritual performance at the Art Institute of Chicago. Linda said later she wished she hadn't given her that word to use!

So Frank asked if they would play music. They said ok … but didn't really ever get into it. They picked out a few instruments and returned to their spot on the mat … Soon Frank asked the retired guy/trapeze dancer if he would do a dance nude. He said sure, and the two women tinkled around a bit on their instruments while he did a really great dance. But we all said later that they had basically ended the dance by stopping the music, and he had just followed that, or else he probably would have gone on … And it wasn't long after the nude dance that the two women got up and left also …

Now Frank asked if the artist would read Frank's poem, "Art is a Bitch". He said sure, and Linda set him up next to Frank with Frank's *Chapped Lap* poetry chapbook and the mic. After he had finished the poem, there were tears in his eyes. Frank asked him what he thought, and he said, "It speaks right to my soul … its encouraging … it makes me feel like somebody can relate to all the things I have been feeling for a long time … It's a great help to me. Thank you."

Frank said, "See what happened when you got out of your comfort zones?"

The artist said, "I started feeling a lot better about myself, started feeling free, started feeling the possibilities again, instead of the limitations."

Frank then told the story of how he took a painting class in college, but the teacher told him that he could not critique Frank's work because he did not paint with his hands, but his head. Frank said, "Think about that …" Frank asked what did it matter how it was painted, why could he not critique what was on the canvas? Pointing out the limiting nature of art school …

At some point Frank asked the woman who came with the dancer, the explorer, if she would undress Linda … She said ok, and did a very slow sensual undressing of Linda. Linda said later that at one point she whispered sexily in Linda's ear, "I love the shirt!" Linda whispered back, "Goodwill!"

Frank asked the artist's girlfriend if the artist could now undress her and dress her up in the costumes & jewelry. She laughed a lot, and said something like, "Could we do something else?" She expressed that she didn't want to do it … Frank asked why … She said she didn't feel like she could undress in front of all these people … Frank asked her, "What if we don't look?" She laughed! Finally, she said, "Ok …" Frank told Corey not to shoot her with the video … and everyone turned the other way while the artist undressed/dressed her. Meanwhile, Frank asked the explorer if she would read, "Wrapping/Rocking", and she did, very expressively and softly. When the artist was done dressing the girl, they sat down again, and the video etc. resumed. Frank asked her how she felt, and she said she felt good, very elegant! She liked her

outfit! Frank asked her to model it for everyone, and she stood up and did a quick little modeling session.

Now, Frank asked if Erika and the explorer would undress each other and put on costumes, jewelry, etc. She hesitated … the explorer asked Frank, "Are you sure you want to see that …?" Frank said yes! She thought about it more, and then softly said ok. It felt like she risked a lot to do it, that there were age and body images etc. that she let go of, and that she really jumped. She and Erika had a lot of fun undressing each other and dressing each other in the costumes and jewelry.

Meanwhile, Frank and Linda told the story of going to the SF Art Institute, and how he had gone there to connect with other artists, but found that most of the other students mainly sat around depressed and drinking beer, and did not really even talk to Frank, teachers ignored him, etc.! He got his "revenge" when a prestigious performance journal editor, Linda Burnham came there and recognized what Frank was doing as great performance art! He had not even known the term performance art until he went to the Art Institute. Frank said they did not ask questions there like, "Why do you do art?" But more like, "What are the art trends? How do you get grants?"

Frank asked the artist what he loves about doing art … The artist said he wants to "show people his inner self, and show other people their inner selves", wants to show situations he sees in the world that move him toward making a difference and a change in people's lives, and making a change in his own life.

"How does this fit into that?" Frank asked.

The artist said that he was learning something about himself, and about his girlfriend, and everyone in here was going through an experience that could be expressed visually … if he could paint people's emotions … He said that the things he did that were most successful were the things that he could not explain the inspiration for, that just come out of him. Frank asked who the fuck could explain what inspires art?!

When Erika and the explorer sat back down again, Frank said to her, "What a sexy babe!" And asked her how she felt …

She said that she had been fearful that Frank would come to her and ask her to undress, but that on the other hand there really wasn't anything to fear, and that she was thrilled with the way Erika dressed her, loved the pearls!

Now Frank asked the software guy if Erika and the explorer could undress him, and he said yes. While they undressed him and dressed him up in net pants, jewelry and a net cape, Frank told the artist and his girlfriend that he has a "twin band", an elastic double waistband that connects two people at the hip! He asked them if they would dance together in it. They said yes. Frank asked Alexi to play music for their dance, and added, "Now this is my 'uncomfortable zone' …!" Alexi playing music! Mikee joined Alexi, and the couple danced around in the double waist-band, having fun … she laughing a lot! The music was great!

After a while, Frank asked if the two would switch their costumes, and it was up to them if they wanted to leave the waistband on while they did it! They exchanged costumes, and she had a hard time getting this red velvet jacket off … "That damn jacket!" Frank said.

Once they had switched costumes, and perhaps danced more, Frank asked everyone to sit back down on the mat, and come closer … He asked the explorer about the night, "Dangerous enough?" She said yes.









Frank asked the artist if he could talk about the night. He said yes, that he did not know what to expect, but that he was really glad to see that this was a place for an artist. He said something like, since he met Frank, he found a great respect. He was really happy to have come, and had a good time.

Frank said that he jumped. He said yes he did … "I went from a different spot when I came here, and I was transformed." Frank said the artist was transformed because he was willing to trust.

Now Frank asked the artist's girlfriend if she could talk about the night, and she said she had fun, and that they had done everything! It was not what she had expected …

she actually had been expecting an improv show, but did not realize that she was going to be participating in it! And she said something like that it wasn't just them either, that everyone did something, so they were all in this whole thing together. Frank said, "And you changed (again), and we looked, and nothing happened!"

Now Frank asked the software guy what he thought … he said he had never heard of Frank Moore before tonight, and had not known what to expect, but that Frank "is an amazing artist". He said that he was made extremely uncomfortable this evening, very very uncomfortable! He said that the breakthroughs that he saw happen with other people there were miraculous. He also said he tried to get his wife to come, but in the end she declined, not wanting to come to something that was billed as "uncomfortable" … next time he will bring her. Frank asked him if she will "jump". At first he said they would have to see … But when Frank asked him how long they have been married, and it was a long time, he thought again about it, and said that he thought that she would "jump". So Frank said that it was up to him to get her there!

The retired dancer said that there were three points that he was really moved by. First, the artist's "amazing courage" … Second, how beautiful his partner, "the explorer", was dressed the way she was! And third, the rocking poem … it had felt very familiar to him. Frank and Linda told him that this was the poem that was being read during the performance he had mentioned attending, "Wrapping/Rocking" with the tin foil, paper and plastic wrapping everyone up together. He said that when he heard the poem again, he started rocking, and "felt amazingly at home". And he thanked Frank.

Now Frank asked Erika to talk about the night. Erika said that it was fun dressing "the explorer" in the pearls, and that she had really enjoyed the moments when people said "yes", and undressed and put on the costumes …

Now, Frank asked if everyone would model nude together. Everyone agreed, and they took of their costumes and all stood together nude! Then Frank asked if they would dance together, and everyone danced as the music played on … softly rubbing bodies together, dancing around each other nude … it was really amazing to see!

And after a while, Frank said that was great … and then, "The End."

People started getting dressed, getting ready to go … the artist and his girlfriend stayed sitting on the mat for a while … Frank said to him at one point, "Don't let them limit you." He went on to explain that even on the "money" level, the limits/rules do not work. Those did not make you successful even on that level, in fact the opposite. They talked about how Mikee, as a graphic designer, has certain skills, but that is not what draws clients to him, not what they like about working with him. They told the story of how when Mikee started working with Frank, Frank told him to wear colorful comfortable clothes to work, which no one did. But when Mikee started doing it, soon everybody was doing it, and it really changed the feeling there. Then Mikee let his boss know that he needed to take an afternoon each week off for his session with Frank. Again, no one there took time off like this. But after Mikee did that, everyone else started doing that too, making time for things they needed to do. In the end, his boss ended up giving all of her clients to Mikee, and going off to work with a shaman!

Linda talked about how we don't have a lot of money, but we always have enough, and don't focus on money. We have two houses, but have never focused on money,



always been happy to have enough and to be comfortable, which means a lot.

Frank gave the artist a copy of *Chapped Lap*, which you could see meant a lot to the artist! He was very moved by it, and the whole night, and after a little bit, they also left.

We were blown away, and Frank was tired! Two performances in two weeks. We talked a lot about how amazing it was that Frank got what he did out of the people who came … where at first it looked like what ended up happening could never happen! Corey said he made gold out of charcoal! Frank said that he felt like a bus driver! We were amazed at the artist's experience, and Frank said that it was possible that his girlfriend would expand also from the experience. We were amazed how Frank so masterfully finally got her to take her clothes off! A true master!

And we said later that what at first appeared like it might be a performance just about the journey of the artist, which would have been amazing in and of itself, turned out to be a transformative experience for everyone who stayed! Corey said that people pay hundreds of dollars for "transformational" experiences with so-called "shamans", and don't get a fraction of what happens in these performances.

We packed up the set, ate popcorn, talking about the night. Frank, Linda and Mikee made an early exit to get Frank home and resting, and we finished up, and were soon on the road too, ready for pizza!!

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Friday, November 19, 2011

ABOUT THE PERFORMANCE BY FRANK MOORE:

Well, this one was perfectly cast to observe and confront what I call THE COMBINE PLOT. In the late eighties I wrote:

It is important to understand the nature of the general plot of fragmentation, the combine plot. I took the word "combine" from the novel One Flew Over the Cuckoo's Nest by Ken Kesey. In the book, the combine is a fear machine network which secretly installed pacemakers of fear, doubt, and mistrust in almost everyone in childhood. This made people much easier to control. It isolates people into cells padded with fear and doubt, making the people part of the combine. There are some misfits whom the combine missed with its fear pacemakers. In others, the fear pacemakers blow their fuses. These people without the fear pacemakers are very dangerous to the combine because if they are not checked, destroyed, discredited, isolated, or enfolded into the combine, they can show others how to blow out their own fear pacemakers, can show others how to be free humans linked to other free humans. The combine rarely has to directly destroy the misfits itself. Just direct eliminations would reveal the existence of the combine. So such direct eliminations are kept to the minimum. The real tool of the combine is a vague sense of uncomfortableness, of inferiority, and of mistrust within the victims of the combine. The setting of the novel is a mental ward in which most of the patients are self-committed. They believe themselves weak, unable to cope with the outside world. They believe the fear comes from themselves, not from the pacemakers. They just have to start believing in themselves, and they could pull out the pacemakers and walk out of the hospital. But every time they reach this threshold of freedom, the combine, by clever remote manipulation, turns up the vague uncomfortableness and mistrust. The victims themselves do the destroying of the misfit either in themselves or that con man pied piper who laughs at their fears and limits, who shows them the way to freedom. It is the victims who do most of the censoring.

One of the main functions of art is to be that misfit who reveals and fights against the combine, to show the way back to freedom and self-trust.

In the audience there were a group of four young psych students who had basically been forced to sign a loyalty oath to The Combine Plot to go to school. They had internalized this as a fear that if they violated the loyalty oath in ways they couldn't pin down, they would be kicked out of the school. Their fear of undressing me became a tool for examining this box of "PROFESSIONALISM". Also there were a couple of professors who train social workers. At one point the female professor told us that typically students have to unlearn around fifty percent of what they learned in college after college to live. Also in the audience was a cute lusty pair of lovers who provided the erotic juice for the night. The hot babe turned out to be seventy one years old! Also at one point a family with a kid came in. I just told them there was nudity and eroticism in the piece. They had no problem with that! I have noticed from watching videos of performances in other countries that people bring their kids to edgy performances, unlike in this country.

I had the student who had been a nurse read my poem OUT OF ISOLATION, which is about breaking out of the isolation of PROFESSIONALISM into warm human love. She almost cried.

Early in the piece, I had my poem NO CAN NOTS read. I wrote it for a class of pre-med students. It sums up what I was trying to get through to the psych students. But the reading was garbled. So here is the poem:

NO CAN NOTS
By FRANK MOORE
Sunday, April 28, 2002

Talking to future healers
& teachers
& maybe future
muckrakers & troublemakers
Well,
Not really future
Because hopefully
You are doing IT
RIGHT NOW!
Hopefully
I'm not talking to the future guards
Of the corporate normalcy
Armed with can nots,
Limiting futures from birth,
Enforcing coloring only within the lines,
Enforcing doing everything
THE RIGHT WAY
THE NORMAL WAY

To turn the intensity of what had happened in the performance back into the physical intimacy, we did an erotic dance ritual which became more and more explicit, direct, raw. Linda, Erika and I kept falling into prickly rubbing aroused pleasure friction deep as the audience all left. For all you know, we are still at it! Performance art is like that!



BY DA BOYZ AND ERIKA:

Well the weather forecast had been saying rain on Saturday, the day of the performance … but then, a couple days before, it changed! They were predicting rain on Friday and Sunday, but not Saturday! Frank's weather karma! Or so we hoped! In the end, it rained on and off all night, but we were able to avoid the worst of it, both coming and going. And it did not stop a good crowd of people from attending the performance. They arrived earlier than usual, the first coming in out of the rain before 7:30!

We were still setting up when an older couple came in out of the rain. They pulled out some chairs and sat right by the door and looked at various flyers and magazines that were there. Others arrived also before the performance "started". A young couple was there, and Frank invited them to check out the free stuff that we had laid out … zines, CDs, videos … they didn't do it however. Although they did look over the table of handouts and Frank's poetry broadside, paintings postcards, presidential platforms, "magical act of doing" pamphlets … she picked up the platform and was reading it.

More arrived before things got started … a young man who Frank never got a chance to talk to because he left early, and

another pair, who we were to later know as Bobby and Caitlin … And as soon as Frank was ready, he asked everyone sitting on the outside edges of the mat to come closer. The crowd inched gingerly toward Frank … "Closer," Frank said again. A few people moved a little closer. Frank turned to Caitlin, and said, "Yes, I am talking to you!" She inched a few scoots forward!

Frank turned to the older couple, and asked him how he found out about the performance. He said, "My fiancee' [gesturing to her] told me about it …"

Frank asked them, "When is the wedding?"



Performance poster by LaBash.

He said that they didn't know yet, that they had only been engaged for five days! Frank asked, "Who proposed to who?"

It was him. It was at a restaurant … they were there celebrating something else, and he said to her that he had something to tell her … but he was nervous. He said he would tell her later. Of course, then she needed to know right away what it was! He said that he whispered in her ear … No, she corrected him, "You looked into my eyes!"

"I want to marry you!" he said. He said that she had a blank expression on her face! He asked her, "Will you marry me?"

She explained that it was like the wind had been knocked out of her! She didn't know what to think/say … wow … but, yes!

Frank asked how they met. Three years before, at a winter solstice celebration that only 5 people attended. He said he knew that he was going to meet someone that night, which is why he went.

Frank asked, "Why the wait?"

He said that it took that long to get rid of his demons … Frank asked what were the demons. He said, "Fear … and a blocked heart. It took me that long to open up my heart."

Frank asked her, "Did you say, 'Finally!!'"?

She said no … she didn't really have an expectation of where it was going … things were getting deeper, but she was not thinking about that …

He asked her how she found out about the performance. She had seen a flyer on a lamppost outside of Caffe Trieste at San Pablo and Dwight in Berkeley. Frank asked her what attracted her to it, and she said that it felt like it was playful, that it had to do with spirit and heart and warmth, which is what she likes … Frank asked her how she got all that from the flyer, and they both talked about the artwork of LaBash, which was the main thing that gave them

this impression. Also, the words … she said it was everything about it.

Frank asked him what he does. He said that he does technical stuff, all things computers, to pay the bills, but it is not his passion. Then he guessed Frank's next question, "What is my passion?" Everyone laughed. He said that he didn't want to say what his main passion was, there, now … but he said, "Spirituality … I have always been seeking spiritual truths."

Frank turned to her, who we later came to know as Ariel, and asked what she does. She said that she loves … when she was 16, she learned some kind of Mayan term about living love, loving everyone, even those who do despicable things. She talked about love and playfulness being what she does … She talked about seeing in the Mayan calendar that her particular symbol, in their astrology, is the "Blue Monkey", which is playful and loving, and about bringing those qualities out in other people. She felt that Frank was probably a blue monkey too looking around at the room and the colors Frank and Linda were wearing … and she had found out that her fiancée was a blue monkey too.

Frank asked her how much of her life was she able to live like this? She said that she was able to do it 54% of the time she would like to … Frank giggled, "You are like me …" Using percentages to describe things. He said, "Not really based in reality, but conveys a meaning."

When she talked more about play, Frank asked her, "Erotic play?" She said yes … "well definitely later, when we get home!"

Frank asked, "Here, tonight?" The crowd laughed, surprised … She said, "We'll see …"

Frank turned to the second couple who had come in, and asked him how he had heard about the performance. It was online, they couldn't remember exactly where … something like googling "fun things to do in Oakland". Frank asked him what attracted him to the performance, and he said that it sounded fun … the woman with him said that they wanted to do something that they had not done before …

Frank asked him what he does, and he said that he is a professor of social work. Frank asked him, "Can I blame you for my social workers?" Laughter!

He didn't get it at first … But when he got what Frank was saying, he said that he has only been teaching this year, his first year. He said that he teaches social workers particularly in the field of foster care. She also said that she teaches … in the field of child psychology, prevention of mental illness in children, and research in that area.

Frank asked him if he would read a poem that Frank wrote for a class of pre-med students: "No Can Nots". He said sure. And while he read the poem, Frank asked Ariel if she would undress the camera-man. She said, "Well if the cameraman asks me to undress him …" Frank and Linda turned to Corey … Corey asked Ariel, "Will you undress me?" She said ok, and came over to undress Corey …

The social work teacher read the poem, very quickly … whereas Ariel was undressing Corey very slowly, and then thought that since the poem was over, she was to stop undressing Corey. He said that she could continue, and so she undressed him totally, saying at one point, when it came to taking off his pants, "Well, we are getting very intimate, aren't we, what is your name?" Corey told her, and she said that she was "Ariel".

It was at this point that several more people came in … another pair came and sat in front of the pair Bobby and Caitlin, and shortly afterward, a family came in with a little girl, and another young couple came in and joined the young man that we never

heard from, since they all left before Frank had a chance to talk with them.

Frank turned to Bobby and Caitlin, asking Bobby how he had heard about the performance. He had seen it on the website "SF Fun Cheap", and it turned out had only told Caitlin about it an hour and a half before, texting her to come with him to it. He had been attracted by the words "comfortable", and "comedy" … We were wondering where he got "comfortable", but Frank just asked him, "Do you like 'uncomfortable'? He said that 'uncomfortable' was good to a certain degree … but then basically described it in negative terms … all of what was negative about being "uncomfortable". Frank said, "Also, growth and flexibility" were things that came out of "uncomfortable".

Frank asked him what he does, and Bobby explained that they were all first year doctorate students in clinical psychology at the Wright Institute near Cal … We came to find out that the four of them, Bobby, Caitlin, and the two who had come later and sat in front of them, were all in the same class together.

The family had been hovering by the door, looking at the free materials, and Linda invited them all in … When they sat down near the back of the room, Frank, seeing the little girl, turned to them and said, "Hi … there will be nudity and erotic tonight. So if you are ok with that, with your child …" One of the women in the group replied that it was fine.

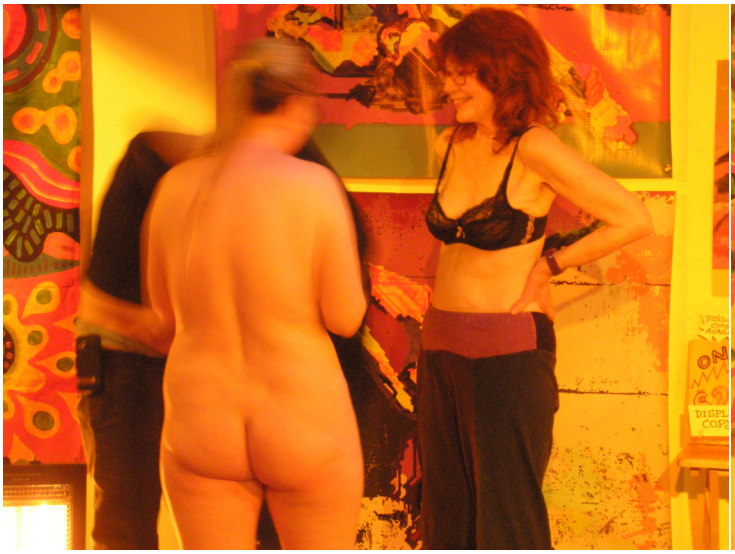
Frank turned back to Bobby and asked him if he would undress Erika. He said that he wasn't ready to do that yet, he needed a second. Frank turned to Alexi to set a timer … Linda said that he was only asking for a "second"! But that was already up, so they had Alexi set a minute timer … Bobby continued, "I need to ease into it …" And Frank said, "One button at a time …?"

Soon the timer went off, but Bobby was not going to be undressing Erika … he explained that basically as part of his "contract" with his school, he had agreed to "uphold standards of conduct and professionalism" at all times. The way he talked about it was at the same time vague and extreme, and generally when Frank would try to narrow in on specific things that he said about this contract, or restrictions Bobby was operating under, he would never really answer the questions in ways that any of us could really understand, and often not answer at all, but say something different in a manner that had the effect of making things seem muddy and unclear, while trying to sound perfectly rational!

But Frank was on the case! Frank asked him if Erika instead could undress him. He said no, and for the same "reasons". Frank tried to find out what this signed contract really spelled out. Were the students not allowed to be naked in public? There was laughter! At some point, Bobby said something about that if any of his clients found out that he had done this, it would jeopardize the professional relationship, etc. Frank asked him what did "professional" mean. Bobby talked about needing years of experience, building "respect" … "it was important to be respectable and maintain a professional conduct" … these were all his reasons for not undressing or being undressed.

At some point in here, Frank asked the fiancée if he would undress Erika. He said sure, and before you knew it, Erika was nude! It was only three buttons!

Frank asked Bobby, "Am I respectable?" Bobby said yes … but then continued to talk intellectually about operating within this system, and in response to Frank's questions challenging his acceptance of such a restrictive way of living, Bobby would answer abstractly, framing life in a way that described all of us living in a




system that confined us all in some way, and even describing his work in psychology as being about helping people become better adjusted to operating within this confined system.

Frank said to him, "Healing is freedom. How can you heal if you are confined, not free?"

Frank also asked him at one point, "Am I confined?" This is where he answered abstractly that we are all confined in some way … Frank turned to Ariel, "Are you confined?"

She said that she did feel confined at times by her own fears or self-doubt, and it was a process of letting go of those things … Frank said that was healthy.

Frank turned to Caitlin now, and this is perhaps when we heard how she had come to the performance after only getting a text an hour or so before, and that she really didn't know much about the performance, other than it would be something fun to do with Bobby.

Frank asked her, "Do you like uncomfortable?" She said that it was not something that she necessarily sought out, but that she had been a nurse before starting the psychology program, and thus has often had to be in "uncomfortable" situations with patients, so she has gotten more used to that, to feeling awkward and not necessarily knowing how to respond.

Frank asked her if she would undress Linda. She said sure, and got up and went up to where Linda was, and undressed her. You could see that she was very formal, telling Linda before she touched her that she was going to touch her, etc. When she sat back down, Frank asked her if she didn't just break this contract that Bobby had been describing. She said that they may have different interpretations of it. She did not necessarily see it the way that he did. She felt that as long as she was acting respectfully, treating Linda with respect, that she was within the contract. At some point Frank asked all of them if they had signed this contract. At first they thought he was talking about the mailing list! But yes, they had.

Now Frank asked Caitlin if she would read his poem, "Out of Isolation". She came up and sat next to Frank, and read the poem very deeply. While she read, Frank acted out his part as Jim, crying, making sounds … at first, she didn't understand what Frank was doing … was he trying to say something? The audience did not seem to get it at first either. But then there was a point when it felt like people got what Frank was doing. It was extremely powerful, especially because it felt that it was going into a very deep place in Caitlin while she read. She looked like she was on the verge of tears. When she sat back down, Frank asked her how it felt.

She said that it touched her very deep inside … she said that in her profession as a nurse, she is in very much the same situations, and it reminds her to think about

how her patients feel … the medical field objectifies people, and she has been guilty of doing this herself, and doesn't want to do that. She looked like she wanted to cry. It felt like there was a lot going on inside her.

It is hard to remember the order of everything … at some point, Frank asked a series of people from the group of psych students if they would help Linda undress Frank? Caitlin said that she wouldn't, and when Frank asked her why, she said first that it was about undressing the opposite gender. But she really couldn't explain this more than that it was the way society and her work conditioned her to think about things for 29 years. She didn't understand it, but felt conditioned by it and basically didn't feel comfortable going past it. Frank did point out at this point that the performance was called "The Uncomfortable Zones of Fun"! He had earlier had Linda describe how/why the name changed from "Reality Playings" because he was asking various people if they liked "uncomfortable" .

Frank asked the other two people from the Wright Institute if they would help undress Frank. First the girl, and then lastly, the guy sitting next to her. First, Frank asked her how the performance was for her so far. She said she liked it … but she wasn't willing to help Linda undress Frank … she said she was ok with the way she was, not doing what felt "uncomfortable", although she would probably go through changes when she got home …

Frank asked her to read the warning sign, and she said she had already read it! But she read it aloud again. It was just like what she was saying about herself …

Her friend next to her was enjoying the performance too. He didn't have a lot to say about it at that time, but he was enjoying it. Would he help Linda undress Frank? No … Why? Because, like the others had said, it was outside his societal conditioning, what he had learned growing up, etc. He also referred to what Bobby had said about their agreement with the school …

Meanwhile, Frank had asked Ariel and her fiancée if Erika could undress them and dress them up in the costumes and jewelry … They said ok readily, and soon Erika was undressing the two of them by the costume area, taking a piece of clothing off from one and then the other. It was very cute, and their willingness was a sharp contrast to the long conversation that ensued with this other psychology doctoral student, which ended up clearing about half the room before Frank had a chance to talk with many of the others who had arrived.

Frank masterfully followed the "logic" of the student. It was a long long conversation. When the student talked about society's conditioning as if it were the only option, Frank asked him if he liked that. Frank pointed the way down a different road of logic, which at one point had the student saying that yes, this social conditioning creates boundaries which separate people … Do I believe in keeping people separated from one another? No …

"So ….?" Frank asked. "Would you help Linda undress me?" No, he still would not. "Why?" Frank asked.

It was because he had his own personal "code", but it didn't really make any sense that he could convey … it was a stance that he was taking and not going to let go of.

Frank told him that he would bet that the student would feel more comfortable five minutes after helping Linda undress him. Frank said, "I am not saying that you would not feel foolish …" But he would bet that he would feel more comfortable. The guy said he didn't think that was right. He did not think he would feel more comfortable.



Frank said to him, "I will bet you $5 that you will feel more comfortable after you help Linda undress me!" He didn't understand at first. We were all laughing! Linda explained that Frank is betting him $5! He still would not go for it.

Meanwhile, the older couple looked fantastic, and were sitting down now after Erika had finished dressing them. Frank pointed out that Erika was a "professional", and had Erika tell everyone what she does. She is an events coordinator at a skilled nursing facility, which has an activities department, in which a number of people work with the residents. Frank also pointed out that the jewelry came from Betty, and Linda talked about our relationship with Betty since they met 15 years ago or so.

Frank turned back to the student, and the following exchange included the student saying something about how he has lived a certain way for 30 years, and that is basically what directs him … the way he was raised, the social norms, etc.

Frank turned to Ariel and her fiancée, and asked them how old they are. Ariel is 71 years old, which amazed everyone. Frank said a little later that she is a hot babe! Her fiancée is 69 years old. Frank said that he is 65. It was a loud hint to the students that they obviously didn't get!

Frank asked the two of them how it was, getting undressed and dressed … she said that she enjoyed it, but she was a little self-conscious about her socks leaving marks on her leg from the elastic! "Oh vanity!" she said. She said that she kept trying to lean over and get a peek at what she looked like in the mirror. He said that it was fun, that he had gotten a little bored when the undressing was taking a long time, but that he was glad that he had not worn ratty underwear!

Frank asked Ariel if she had gotten to see herself after all in the mirror. She hadn't, so Frank said that she should take a look at herself. Her fiancée said that she looked really good. She got up and looked at herself, doing a little pose. She liked it, and was having a good time!

Somehow the conversation returned to Bobby, and he came out with the statement that he has to watch everything he does at all times to make sure that he doesn't do anything that breaks the contract and could result in him being kicked out of the program. Frank asked him if he really lived his life in this kind of fear. His response was another mix of abstract gobbledygook with a rationalization of living in fear as a practical norm that people generally live within one way or another. But Frank's questions made clear how extreme and restricting this was, and really questioned how anyone could live this way.

Caitlin said that the reality is that if she had come to the performance alone, without the other students, she probably would not have had any hesitation in helping Linda undress Frank. She felt that she couldn't do it with them there because they do not know each other very well, and she would be afraid of what might be said about her in the context of their school. Frank asked her what they would say about her. She said that Bobby would "rib her" for the next 3 years. Frank asked the other students what they would say if Caitlin had agreed to help Linda undress Frank. The girl said that she would not have said anything … she said that she can understand

why Caitlin feels that way, given that she doesn't really know her very well, but that she would not have said anything. The guy said that he would have said to himself, "Wow, she's really free/comfortable" … And Frank and Linda asked him what kind of "wow" that was … it wasn't a kind of negative "wow", but a kind of surprised, but not shocked, "wow".

When asked the same question, Bobby laughed and said that it would have probably become an inside joke between them.

We think now that Frank turned to the social work teacher and asked him what he would say to a student who was talking in the way that Bobby was. We think his response was that he challenges his students … Frank asked him to challenge Bobby, but the social work teacher said that he would have to sit down with him and talk through why he feels the way he feels … it seemed like he didn't really want to get into it, and was also taking the position that everyone has their own interpretation of things, and it's all valid. And he added that he felt that part of the issue in this discussion was the presence of the video camera, and the internet, and that this was part of the hesitation of people to do things, because anyone could find out about it …

Frank turned to the woman who came with him, also a teacher, and asked her about her students … She said that 50% of her students are concerned about professionalism in the way that these doctoral students have described, while the other half of her students question and challenge these kinds of assumptions. She said that she encourages that kind of questioning, and would encourage her students to come to Frank's performance. Frank said, "Do!"

She said, "I will."

She said that a lot of what has been learned needs to be unlearned. Frank asked her, "How much?" She said that it depends on the person, but generally most of it!

Frank asked Ariel if she would help Linda undress him. She said sure, and it was over in a few minutes. Ariel said something along the lines of, "Is that it?" There had been so much talk about the students not helping Linda undress Frank that it was totally anti-climactic! Frank said, "I would have won the bet!" Caitlin and the other female student were nodding their heads yes …

At this point, Frank asked Ariel if she would read his poem "Wrapping/Rocking". She said sure, and came up and stood next to Frank, and read the poem very clearly and dramatically. While she was reading, the four psychology doctoral students got their stuff together and exited.

After the reading, he asked the two teachers who remained if they would play music. She said, "If you want 'bad' music …" In reply, Frank said that they [the students] thought helping Linda undress him was uncomfortable! Linda added that she has never heard Frank say any kind of music was "bad" … he doesn't think that way.

So the two teachers got up and went over and started playing percussion instruments, really getting into it! Meanwhile, Frank asked Ariel and fiancée if they would rock together like in the poem. They said yes. And while they did that, Frank said that he, Linda and Erika would dance together.

The lights went down, the slides came on, and Frank, Linda and Erika got ready to dance … the musicians started playing a groove on drums and other shakers, etc., and Ariel and fiancée held each other, and rocked, and then danced together …

It wasn't more than five minutes after Frank, Linda and Erika started dancing that the teachers put down their instruments, and got their stuff and left. Then Ariel and fiancée stopped rocking and went over to

take off their costumes and put on their clothes … slowly … and then got their stuff together also, and left. Frank, Linda and Erika kept dancing as all of this was happening. They made sounds together, very intense, and the dance melted everything into an erotic trance … When they finished, the "audience" had all left, and it was just us!

Linda asked Frank, "The end?" We laughed.

Linda said later that when she told Frank that the musicians had left, she could tell by his response that it didn't matter, and she really admired how Frank just stayed with "us". A lot of other artists would care about the audience leaving, might see the comment from the teacher about sending her students to the performance as being something they didn't want to "lose", and so might stop the ritual to preserve that.

We talked a lot about the performance afterward. Linda said as soon as the performance was "over", that "we did our part to change what is wrong with the world!" Frank said he worked hard! Yes! Linda asked Frank if he felt like he was driving a bus, like last time. No, he said it was "teaching".

Linda talked about how it was almost the perfect play to illustrate the dynamics of the combine plot … the perfect characters had come to show how it works. You had the four doctoral students training to heal people, and bound up in the plot. Then you have the teacher who says, on the other hand, that you need to unlearn almost everything you have been taught! And then in the next corner the two elders in love, living in freedom and enjoying life.

We talked a lot about how Bobby had really set the tone for the rest of his schoolmates. That he was the agent of the combine plot, had the most energy, was the most outspoken, and appeared to know



what he was talking about, and they obviously looked up to him. But that you could see, especially with Caitlin, that it was not what was inside her … inside, she rebelled against all that.

We talked about how it felt like everyone there was seriously impacted by the performance. Linda said that it was not a "hot tub" performance night, referring to the performance in 2010 attended by a large group of young artists, who were very inspired by the performance and connected with each other afterward, going to hot tubs and talking all night! In contrast, this was a group of people, with some exceptions, that were very comfortable with how they looked at the world and at themselves, but had that point of view shaken very severely by the performance, and had no idea what they were getting into! Even for the newly engaged Ariel and fiancée it felt like they were given a lot to take in, and that it would have a major impact on them as well.

We were also saying that the dance ritual at the end, with the intense sounds that Linda, Erika and Frank were making, was an uncomfortable blasting apart of the combine!

EMAIL

From: Paul Escriva
Sent: Tuesday, November 22, 2011
Subject: Re: more about the performance
Wow. What a powerful performance!
xo Paul

Frank's reply, November 22, 2011:
hammering important issues down!

From Rafael-alexandre Ramos, November 23, 2011:
Beautiful : I've devored the whole 8 pages yesterday, before getting to sleep ;
Brilliant, positive, questioning : I wonder what the child would have said of all this ;

C'est la naissante à qui on doit protéger l'innocence : mais quand lui faire perdre, et comment ?

See, the psych student : intellectual, prude ; the contract ?

A reputation is good since you must adapt : if you adapt and wan't to adapt to a very strict environment, well, perhaps transgressing these limits can lead to a prejudice.

In other words, it is not the carrier of the message : he choses or not to deliver.

Known being delivering or having been in contact with this "strange" dimension, it is not he who cannot bare the reality, but perhaps people he will have to work with, be with, etc...

As for the Virtual-Internet, you must give a choice of having who in the photage : it is very legitimate for one to refuse to be on tape through the ages of memory;

Although you Americans are the first to say : "don't know how to use it ? Don't". And us Québécois to say : "you really don't know, hein :S ? Well, give it a try now, we'll be working with you to get you going on the rest ! :D"

I guess I would have been like that guy who said

"wooooooooooo, pêté, non, mais vraiment, faudrait vraiment que je me crisse à poil, tant qu'à être là ! Mais bon, son Père : à défaut de pudeur, quand je reviens la prochaine fois, j'aurais le respect pour le moins de m'mettre en bobettes à'fin. Et puis, un acteur, virtuose ou pourri, ça l'a pas de réputation ;P ! Et pis y'a pas meilleur moyen de dater pis de piper un peu les dés : une plotte à cash, je touche pas à ça, mais venir avec une belle fille ouverte d'esprit dans une installaction à caractère nudiste, là, chapeau ! Mais là trouve la bonne fille pour ça...".

Outside Joke ;)

Nevertheless, they must know into what they are coming into.

You've got your warning sign but the performance cannot be if not spontaneous, right ? :)

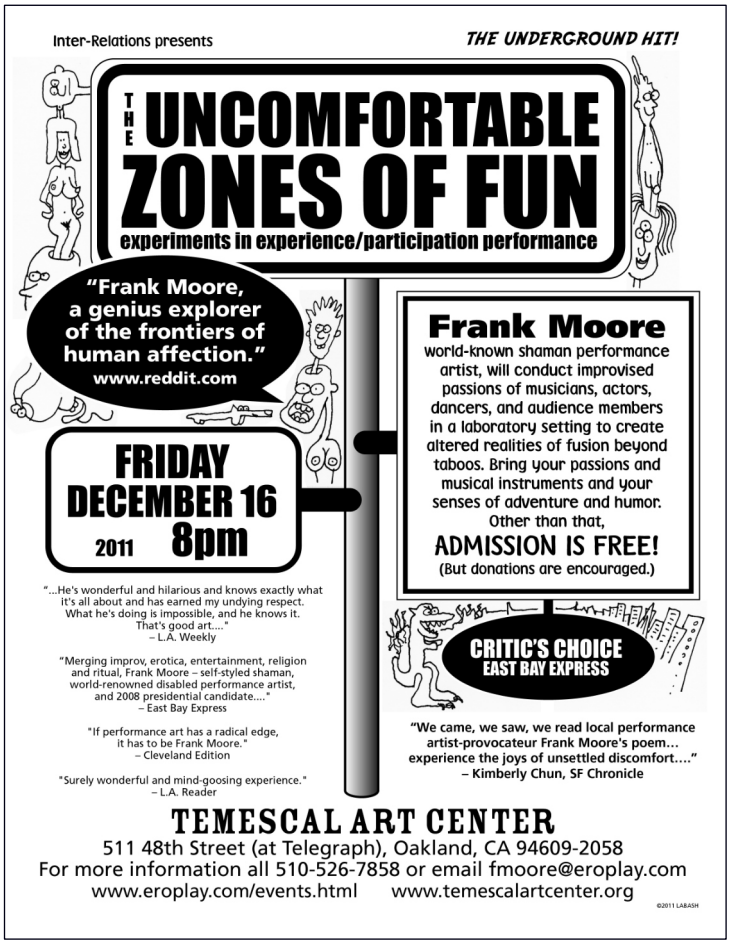
What a challenge !

Hibernation, really, hein ? Well, give it a try now, we'll be working with you to get you going on the rest :)
Rafael

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, December 16, 2011



Performance poster by LaBash.

BY FRANK MOORE:

The last performance of the year was an example of how nobody knows what a performance is doing. The audience doesn't know how deep the experience can be if everybody is willing to play together deeper than the normal reasonable world allows. So they get filled up at the performance because a lot happens at the performance that doesn't happen at the normal night out entertainment. But we performers know how deep it could get. So when it doesn't go there, it feels to us like nothing much happened. I know I keep saying DON'T HAVE PICTURES! But …

So the performance was one of those! And at the end of the night, Linda, Erika and I danced erotic together nude just to get juicy sweaty rubbing reality, suck it all up so to subvert the surface social limits. Sometimes you just have to do that to make it all worthwhile! Then I came up with ideas how to punk up the flyer to make it more scary!

Then on THE HUFFINGTON POST, we read a review of the performance saying how life supporting, uplifting, etc. it was! Who am I to argue?

BY DA BOYZ AND ERIKA:

There was some excitement to start off this month's performance. The cellphone rang as we were setting up the space. It was Frank, Linda and Mikee calling to say that the van wouldn't start! Carl and Linda and Smitty from next door were helping them, and they had also called AAA, and we should just keep setting up, and they would let us know … ! Soon there was another call from them, Carl had gotten the van started, they were on the road, would be there soon! When they arrived, they told us about how Carl and Linda were like one of those car race pit stop teams, right on the scene! Before you knew what was happening, Linda had their van pulled up, jumper cables out … And Carl told them that if they had trouble starting the van on the way home, they could call him! Luckily, it started right up at the end of the night.

Despite all the delays, we were actually ready by just after 8pm … there were early arrivals, two women who Frank encouraged to look through the free stuff. Soon another person arrived, a young Asian woman, and Frank talked to her first. How had she heard about the performance? Online, she said … SFFunCheap was the

website. What attracted her to it, Frank asked. She said she had been looking for a "show", something fun and cheap … Frank asked her which meant more to her, "fun" or "cheap" … She said both, equally. Frank asked her what she does, and she talked about doing research at Children's Hospital, and went into some technical detail about the specific research she does on HDL cholesterol and proteins and lipids and carriers for drugs … Frank asked her what she does for fun. She said she does the research for fun, but she also likes to play Frisbee, and to dance. "What kind of dance?" Frank asked. She talked about ballet, modern, really all kinds … she moves from one to the other. Frank asked her if she would dance for all of us, but she said no, she had pulled her quad …

Frank turned to the first two women who had come in. Meanwhile, others were arriving … a young man, and then a black mother and daughter …

The first of the two women had been seeing the flyer for a long time, and had finally decided to come, with her friend. Frank asked her how long did it take her to come. She said that she has been seeing the flyer for probably two years, and confirmed that we have actually been doing it that long. Yes, close to three years now. Frank asked her what drew her to the performance, and she said that it had always looked interesting … and she liked performance art. Frank asked her what kind of performance art has she seen, but she couldn't really remember anything specifically. She said after thinking about it, that mainly she reads about performance art. Frank asked her what she does, and she said that she is a writer and also teaches English as a second language. "What do you write?" Frank asked.

She said that she writes fiction, novels. Frank pointed out that one of the things she had picked out of the free boxes was his novel, "The Inner Maze". She picked it up and looked at it, and said she was looking forward to reading it, and liked the cover. Linda pointed out that the cover was a photo of the backdrop that was hanging up against the far wall. Frank asked her what kind of novels she writes, and she said, "literary fiction" … She said that she wrote a novel about a woman who has a baby with an alien, so she guessed that was a bit of science fiction thrown in …

Frank turned to her friend, and asked her, "Why did you let her drag you to this?" She said she had actually seen the flyer around too, and when her friend invited her to come and attend, she thought it sounded interesting. She had always been impressed by the flyer. Frank asked her to say why … She asked to see the flyer again … Mikee went to get January's flyer … and Linda pointed out that Mikee is the one who designs it, and also who painted the backdrop … After looking at the flyer, she said that it was a very well designed flyer, very balanced. She said that she sees a lot of flyers up around, and this one really stands out, that there is a lot of care put into it. She mentioned that she used to do a zine herself, so she has an eye for this kind of thing. She said that there are a lot of fonts used in the flyer, but they all work well together. And she said that she likes the title: "Uncomfortable Zones of Fun". Frank asked her if she likes "uncomfortable". She said no. Frank asked why. She said that being uncomfortable raises her stress level. Frank said, "And lowers it." Frank explained, "It expands what is comfortable." She seemed to get this … she added that she likes a little uncomfortable, like the "perfect stretch", not too uncomfortable.

Frank asked her what she does. She said that she is also a writer, a nonfiction writer and a life coach. She said that most recently she has been working with peo-



ple's to-do lists, interviewing them about how the lists are created, and writing about it. She generally picks a subject that interests her to write about. Frank asked her, "Am I auditioning?" Laughter! She smiled and said, "Maybe so …"

Frank and Linda told her that we had done a zine for years called The Cherotic (r)Evolutionary, TC(r). Her zine was called "Cupsize".

Now Frank turned to the young guy who had come in. He had actually seen the flyer only that day, but wherever he went, "walking in circles around Berkeley", he kept seeing it! And each time he saw it, he would read more bits of the flyer. And at some point he realized, "Hey, this is tonight!" So he decided to come. Frank said, "In other words, it pounded you over the head!" Frank said some people take two years, and others, one day! Frank asked him what he does. He said that he has actually been "circumnavigating the U.S.", traveling from place to place. Frank asked him why he does that, and he said that it was cheaper than paying rent, and he gets to meet all kinds of interesting people.

Meanwhile some more people were coming in. A couple came in and sat down on the bench outside of the main space, in the shadows … Frank invited them to come in, and they came in, but walked all the way to the far side of the room, against the backdrop. Also, a guy who had attended October's performance came in. He is the one who had talked with his wife about coming, but she had said she didn't like the sound of "uncomfortable", so he had come alone. But at the end of the performance, he had said that he would bring her the next time, that she would have liked it. So now he was back, alone! The first thing Frank asked him was, "Where is your wife?"

He said that she had to get up early to take BART to work, because their car was in the shop … but he did say that she had watched the video of the performance he had attended on Vimeo.

Now Frank turned to the mother and daughter. They had seen the performance online at SFFunCheap also. The mother had been looking for something to do that was inexpensive because, as her grandmother would say, her pockets "are a little light right now". It was also the mention of "improv" that attracted her because she has done comedy and acting on an "amateur" level in the past. Frank asked her if she does it now. She said no, and Frank asked why. She said that she was busy raising her family, working … Frank asked her if she would create an improv with him. She said ok! She set the scene … Frank is a therapist. She has a lot of anxiety in situations where she feels like she is on stage, and is coming to him to work it out. He will make her feel less anxiety and more comfortable.

Frank began, without a pause, "Come into my office."

She moved forward, and they started talking. She said that she has a lot of anxiety in situations where she feels like she is on-stage or performing. Frank asked her if she feels that way now. She said, well, she has a mic in her hand, and there are lights, and a bunch of people looking at her! They went back and forth about performing,

doing improv, and in the end it was clear that she liked the feeling of doing it. She had said that she just did it for fun. Frank said that he does everything for fun. This seemed to really make an impact on her, and you could feel it in the room. He asked her if it stopped being fun. She said no, it hadn't stopped being fun, but she had the reasons for not doing it of being busy, raising her family, etc. In the end, Frank said his advice to her was to do more improv. She liked this.

Since the couple who Frank had invited to come in had not actually really joined the audience, but had remained way off to the back of the room, Frank turned to them again, and said, "Hi." They did not say anything. She would make little bows with her hands together, like a prayer. Frank said to them, "Come into the light, or I will have to come to you." No reply. Corey, of course, video'd the interaction back and forth. After it was clear that they were not moving, Frank was starting to turn to someone else, and the woman came up to Corey from behind and started jabbing him on the shoulder, yelling at him in a whisper, angrily, "I did not want to be filmed! You knew I did not want to be filmed, and you did it anyway! I want you to delete it!"

Frank and Linda turned to her, and she repeated it to them, "It should have been very clear that I did not want to be on the video! This is why I sat over here!"

Frank said, "That makes sense, but you may end up hopping around all night to avoid the camera." After he turned to someone else, she jabbed some parting blows to Corey's shoulder again, saying, "I am offended, you did it on purpose! You knew I did not want to be filmed, and you did it on purpose!!" Corey mainly did not look at her, but was looking at Frank, following the action. All he said to her in reply was that he did not know that she didn't want to be filmed. It wasn't clear that she even heard that, she was so worked up. She stormed off to join her partner against the wall. But then the two of them stayed for quite a while afterward, and when they finally left, they left a donation of $11 on the flyer table! We said later that we would like to think that she saw the error of her ways afterward, when she had a chance to see more of what this was about, and also the fact that Corey just videoed everything that happened, there was nothing selective about it.

Now, Frank asked the first writer if she would undress the cameraman. It so happened that both Corey and Mikee were in the same corner of the room, Corey videoing, and Mikee taking still shots. So she asked, "Which one??" Frank said, "Both." She asked if they wanted to be undressed, and they both said, "Sure!" She said ok, and came over and undressed Corey and then Mikee …

Meanwhile, Frank turned to the daughter and asked her what she does. She said she used to be an ESL teacher, but now works at a chiropractor's office, and interns at a farm. Frank asked which farm, and she said that it was a farm in Vacaville, where she will be doing a two-month internship next year raising goats, milking and making cheese. She said that it was ironic that it is in Vacaville because the name of the town literally means, "Cow Town", and she will be working with goats! Frank asked her what she does for fun, and she said that working on farms is what she does for fun.

Now Frank asked the first writer if she would read a chapter of her choosing from his novel, "The Inner Maze". She got up and sat next to Frank, and read chapter 12. It was a fantastic reading, and Linda said later that it felt like somewhere in the middle she realized how nonlinear it could be, and just surrendered to it, and really enjoyed it.

Afterward, Frank asked her what she thought of it. She said that it reminded her of writing poetry, that it was very poetic, and inspired her to be more poetic in her own writing, because she used to write poetry when she was younger. She said that often when you are reading something, you know how the sentence is going to end when you begin it. But in this, she realized that she had no idea where it was going, and she liked that feeling, and just going with that.

Frank asked the second writer what she thought, and she agreed with what her friend said, and said that there were points in the chapter that were very powerful.

Frank and Linda told them how Frank wrote it, with the word-prediction program Aurora. She said that this inspired her to write in that way, with more improv in her writing, more of the unexpected. Frank asked her, "How am I doing in the audition?" She said that she wasn't sure how to categorize him, so she was filing it away for later. Frank asked her what are the categories. She listed a series of categories: "people who do fun", "visionaries", "zinesters", and a few others that we can't remember. Linda said that Frank really fit all of those!

Frank turned to the guy who had come two months ago, and asked him to tell everyone about the performance he had attended. He said that it had started out much like this one, Frank talking to different people. And he was extremely uncomfortable then like he is now. He said that he feels uncomfortable in a lot of social situations in life, and he was sitting down with his wife today and talking about how there are a lot of things in life that he would like to do, but that make him feel uncomfortable. But he thought that if he came to Frank's performance again, he would feel "extreme uncomfort", which would make the other things much less challenging.

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN
SFBG•COM

On The Cheap

FRIDAY DECEMBER 16, 2011

Uncomfortable Zones of Fun
Temescal Art Center, 511 48th St., Oakland. www.temescalartcenter.org. 8 p.m., free.
Bay shaman Frank Moore has been doing his improvised explorations of sexuality (his, yours, your neighbor's) for years to widespread acclaim, and he still says he never knows what exactly will happen next onstage. Musical instruments and unflappability are encouraged.

Frank to e-salon, 12/27/11
I love my reputation!

He could go into those uncomfortable situations, and remember the performance, and say, "Well, I've been through something much more uncomfortable than this!"

Frank asked him, "What is extreme uncomfort?" He said that being around strangers, people he doesn't know, who are not his friends. On the other hand, it is very pleasing to be at this performance, surrounded by beautiful art … "Did you do all of these?" he asked Frank. Linda pointed to the vinyls, saying that those were Frank's paintings, and then the wall hangings and backdrop were by Mikee. Frank asked him at some point that if 10 was the most uncomfortable, then how uncomfortable was he. He said he was at an 8!

Frank asked if Erika could undress him, and he said yes right away. He said that nudity did not actually make him uncomfortable.

At some point, Frank turned to the couple again against the wall, asking, "What attracted you to the performance?" She did the same smiling bowing hands together motion again, not saying a thing. Bizarre! Then Frank asked, "What do you do?" Again, no response.

Frank moved on. He asked if the Asian girl would undress Linda. She said no. Frank asked her why. She talked about it in terms of being filmed and said that because it was not something she would normally do without being asked, then the videoing of the act made the actions more final, because people would be able to access it. She also said it made the actions more concrete. Frank said that he likes concrete actions. She agreed, but continued to talk about it in terms of it not being something that she would normally think to do, or want to do herself, so that was a reason for her not to do it. The reasoning was: because it is being filmed, and because she would not have done this action on her own volition, but is being asked to do it, and it is not something she particularly wants to do, therefore she won't do it. Frank asked her if it is something she does not want to do. No, she said, it wasn't that she did not want to do it, but it wasn't something she would think to do on her own, so that's why she wouldn't do it. Frank pointed out that the writer would not necessarily have read that chapter of Inner Maze aloud if she had not been asked to do it. But Frank did ask her, and she decided to do it. We think her response to this was to basically repeat what she had said, and basically to say that it wasn't something she wanted to do.

At some point around this time, the first writer asked where the video of the performance would be shown, and Frank and Linda told her about Frank's public access show in Berkeley.

So when Frank asked her next if she would undress Linda, she said no, because she didn't want to be doing that on public access TV.

Frank then asked the improv mom if she would undress Linda. She also said no … she joked that she was joining "the club". So Frank asked her if she would play music. She said ok … Linda described the instruments available, they were all set up on the side of the mats … She got up, and as she headed over she asked the Asian girl if she wanted to join her. They went over to the music area together, and she was saying, "It's an all girl band!" Frank turned to her daughter, asking her the same question: "Would you undress Linda?" She also said no, saying that she was actually having her background checked by the FBI. Frank asked her why, and she said that it was for the Peace Corps.

Frank said that the FBI shut down the University Without Walls when he was doing his masters there in the 70s. He had to zip through the end of the program so that he could graduate before they shut it down. Someone asked why the FBI was investigating them. Frank said that it was part of the attack on the counterculture in the 70s.

So while the two women played music, Frank asked the second writer, who we now know as Sasha Cagen, if she would read a chapter from his other book, *Art of A Shaman*. Linda handed her a copy … She said ok, leafing through it, and then asked if she could just read one page, and see how it went … We don't think Frank and Linda really answered, but Linda said she could sit up next to Frank to read it … She ended up reading the whole chapter. She picked chapter 3, "Art of Reshaping Reality", which was a great chapter to describe the kind of art Frank does, and his approach, which they were all experiencing that night.

After she finished it, Frank said that everyone, except Linda and Erika, should join the musicians and play music. The band grew! Linda and Erika took off their clothes, and took off Frank's clothes, and the lights lowered and the strobes and the slides came on. Frank, Linda and Erika danced, moved, rubbed together soft and erotic and for a long time. As soon as

Linda's and Erika's clothes came off, the mother and daughter hustled out! And soon after, the Asian girl left too. After Frank, Linda and Erika had been dancing for a short time, the two writers left also. There were two who remained until the end, the young man, and the guy who had come before. They played music through the dance until it ended. Linda and Erika at the end went and "got" the two of them,



holding each of them warmly while they played their instruments.

We saw that the two writers actually came back into the space after they had left. They were standing in the entrance talking with a couple of guys. We found out later, in Sasha's review of the performance, that the guys had been getting pizza next door, and had heard the music and had come to check it out.

After the dance, the lights came up a little, and Frank talked to the young man, and the older returnee. He asked them both what they thought of the night. The guy who had come before said that it was great again, that it had made him very uncomfortable. Frank did it again! And he said something along the lines of that Frank had made everyone uncomfortable, and wasn't that the point or goal of the performance? Frank and Linda explained that the point was not to make people uncomfortable, but to move through the uncomfortable, to expand what is comfortable. They said that the "uncomfortable" was on the surface, so it was about going past that to what is there underneath.

The young man said that he really liked playing music, and noticed that it really only gelled when the rest of the people left, and it was just them two playing together. Frank and Linda said that it always starts that way, but usually gels together, no matter how many people are playing. Frank suggested that perhaps this time it did not because of the way the people were in the performance, the way that they were not fully committed to being there. The young man said that he really felt like he was a part of everything, and said that he was watching them dancing, and making the music to follow, to accompany the dance.

The young man also asked if having people get undressed and undress each other was the best way Frank found to make people uncomfortable. Frank said, "The easiest". And Linda explained that it was a very intimate thing to undress someone that you don't know, and it shows you how accessible intimacy is with another person, how it is right there to have, not something that is hard to get to.

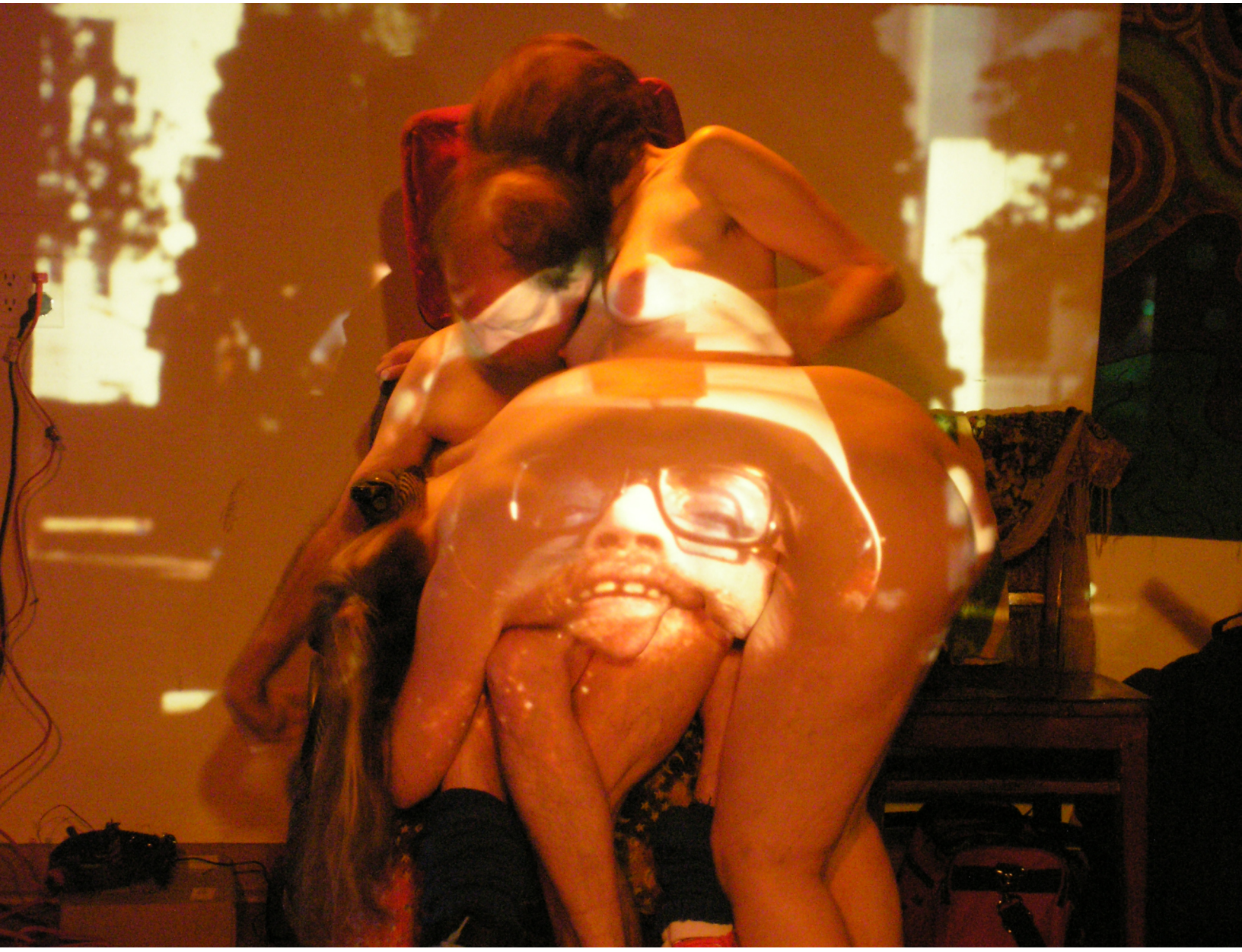
And that was, "The End".

They said the next performance would be the first Saturday in January, and the guy who had come before said that was great, because his wife would have no excuse to not come to the Saturday night performance!

Frank encouraged the two of them to check out the free stuff before they left, and they both did. The young traveler took the other copy of Frank's "Inner Maze", and soon they had both left, the older guy calling out, "See you next time!"

We broke down the set, recounting the night … it seemed to be one in a series of recent performances where the audience did not really come open and willing to play, and Frank had to work really hard to make anything happen.

Linda said that she had felt so good when Frank said for her and Erika to take off their clothes, and then to dance together. It was like burning the sage! It felt so good to be together, limitless, one body … especially in the context of how there had been so much of a limited feeling in the performance up to that point. It burned and melted that away again, brought things "back home".



Uncomfortable Zones of Fun

By Sasha Cagen, *The Huffington Post*

DECEMBER 17, 2011

My friend Jenny invited me; in an email and in the car on the way there, she warned me, "We can walk out early. I'm okay with that." I didn't read any of the links she sent in advance because I decided, "I want to do this blind." Come what may. My social life in the Bay Area is a bit predictable. I am ready to be shocked and uncomfortable. And Jenny and I haven't gotten to do enough fun stuff together lately.

The event was called "Uncomfortable Zones of Fun." This monthly event has been going on for three years and it's hosted by the legendary performance artist Frank Moore and his entourage of supporters over at the Temescal Arts Center in Oakland. Moore is most famous for being one of the NEA-funded artists targeted by Jesse Helms in the early 90s for making "obscene" art. Jenny and I walked in ten minutes early and we were the only ones there. I whispered, "Do you think we will be the only ones?" It would be higher stakes to walk out if we were the whole audience.

Slowly seven more people trickled in to sit with us on the padded floor. They were a motley bunch: a young guy who had been traveling North America for a year, an articulate young research scientist, a mother-daughter pair, and a guy wearing a San Francisco Drug Users Union t-shirt. Frank Moore sat up front assisted by a woman who seemed to be a longtime collaborator and assistant. She interpreted and spoke for him. Frank was born with cerebral palsy and he can't walk or talk. He communicates with the audience using a laser-pointer perched on a headband around his head, and a board of letters, numbers, and commonly-used words.

The performance consisted mainly of him asking questions of the audience, putting them on the spot and making them uncomfortable. The questions were not so crazy, "What attracted you to come here?" "What do you do for fun?" "What do you do?" Jenny had whispered to me, "He is well-known for asking people to take off their clothes or to undress others." He didn't ask me to do either. My answer would be a definite no, especially because they film the whole thing for a Berkeley public access show.

The theory: By making ourselves uncomfortable, we expand our range of what we are capable of doing. Making ourselves uncomfortable makes us more alive. I'm a big believer that life begins outside of our comfort zone. I also believe in the perfect stretch–a bit outside the comfort zone, but not so much that it blows you out. I was amazed by how "normal" many of the audience members were and how willing they were to play. Only one (the guy in the Drug Users Union t-shirt) was game to take off his clothes, but they were willing to create improv situations on the spot and to play percussion instruments. Upon request, Jenny and I each read a chapter each of two of his books. I read a chapter that exhorted performance artists to not censor themselves.

My favorite part was how Moore challenged me with his appearance. The man is 65 and had huge gob of saliva clumped together and cascading through his beard. He quivered as he tried to communicate, and I could see, when I got up to sit next to him to read from his book, that his laser pointing never really was stable enough to rest on letters. I noticed how grossed out I felt by his appearance, and how he challenged my beliefs that only "attractive" human beings should be on stage. I felt uncomfortable and ashamed to judge. His delight in life was palpable, despite age, despite handicaps. The man has a harem of lovers and he does nothing if it is not fun. He is prolifically creative. He described his writing as "improv with a computer." (I want

my writing to feel like improv too. Something unexpected, words that cannot be predicted and are not agonized over.) He questions whether his cerebral palsy is a "handicap." I love people who only do fun. Every so often I meet one of these characters and they remind me of what life is about. I would love to do a book of profiles about people who only do fun.

Though most would see Moore as deeply disabled he has created his own unique, deeply creative and bizarre life on his own terms and created his own version of freedom. I am in the midst of struggling with my own health limitations since being diagnosed with celiac disease and taking on a strict gluten-free diet that makes social situations and travel complicated. How can I even complain for a second when I look at someone like Moore who goes for life with such insane zest even though he has never been able to speak normally. I worry when my pinkie hurts, Will I be able to type and write? This man has somehow managed to write and create art despite the fact that he cannot control his limbs. We are capable of anything when we are resourceful.

With Frank as my odd inspiration, I undertake a new challenge for myself: living out loud, writing at least one blog post a day that will be like "improv with my computer." Let's see how this goes.

Jenny and I did walk out early, after most of the rest of the audience. I went to the bathroom and was surprised to walk out and find two of his harem slithering naked on top of him in his wheelchair. They were engaged in non-orgasmic eroplay designed to melt boundaries between human beings.

We decided it was time to go get a drink. On the way out, we met a guy who was picking up a pizza next door, heard the music, and decided to check out what was going on. It was so much fun summing up the night for a curious passerby.



Sasha Cagen reading from Frank's book, *Art of a Shaman.*

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, January 7, 2012

BY FRANK MOORE:

I like challenges! But when they make this commitment to one another before coming to the performance: "they had actually agreed ahead of time that they would not take their clothes off at the performance"… Well, wonder why they came to something that they felt the need to make such a vow for! This even goes more for those who belong to the cult of shrinks who have signed a loyalty oath to the established order! Don't get me wrong. I like their coming! I like challenges! But then when they get righteous, then complained about nothing much happened! And they said they came to give up control in order to get to spontaneity! And of course they blamed me for their experiencing nothing much happening. In reality a lot happened! Hot musical duets … Undressing … Shyness faded! Of course there was much more that could have happened. I remained dressed! Need I say more? Going on a long trip without your husband to cure the boredom with him! Saying you are too tired to give yourself or to have fun! Saying WELL, YOU CAN GET INTIMACY OR WHATEVER WITHOUT NUDITY [remember, intimacy is the state of being together without boundaries or limits; so it is possible to have intimacy without nudity IF THERE IS A WILLINGNESS TO DO WHATEVER IT TAKES… So if someone says WELL, YOU CAN GET INTIMACY WITHOUT NUDITY, that means that nudity is definitely needed if you want real intimacy].



Performance poster by LaBash.

BY DA BOYZ AND ERIKA:

There were two early birds who arrived at around 7:15 … they said they would come back, and they did! This couple turned out to be two of the more willing participants of the night!

People started coming in right around 8pm … the first to arrive was another couple … she asked, "What happened to the audience?" Frank and Linda told them that they were it, so far! Come on in! They came in and took a place on the mats, and Frank encouraged them to look through the free stuff … she ended up taking some stuff. As we finished setting up, getting all the gels on the lights, a cluster of people were forming at the entrance, looking at the materials

on the table at the entrance … more and more people came as things got underway. At the peak, Alexi counted 22 people, which we talked about later as being a lot! Because most everyone stayed for most of the performance, Frank had a full plate, a lot of ground to cover! In addition to the first couple, there were a trio of girls who came in right at the beginning, a German film student, a young sax player, the early bird couple, a couple both dressed in black who sat at the back of the room, a couple of girlfriends who came in a little late, and sat behind the first couple, three girls who came in and sat in a back corner, a guy who had been to Burning Man, and a young woman who sat near him, and a guy in a green sweater and glasses who also came in later, friend of the German film student … at the end of the night, there was a black dockworker just off his 10-hour shift, and a guy who works security at Frank Ogawa Plaza in Oakland, who both came in at around the same time … There was also another guy with short black hair and glasses who came in late, and sat closest to the couple in black.

Frank started by talking to the first couple to arrive, asking how they heard about the performance. They had seen it on SFFunCheap.com, and a bunch of other people chimed in that they had seen it there too! The mic got passed around the room, each person saying where they had heard about the performance. A bunch of people had seen it on SFFunCheap … the mic made its way over to the trio of girls, and Frank talked to them next, asking the one in the middle what had attracted her to the performance? She was in graduate school, where everything was very structured, and she was looking for an experience to reconnect her to the spontaneous side of herself, open things up, to remember who she was outside of the academic context. Frank said, "You came to the right place. How did you know?" She said that she didn't really know, but followed an instinct. Frank had asked her what she studied, and she said she was in school for social work. Frank said that it was funny, the performance before last had several professors of social work, and Linda described how the professors had talked about the experience of preparing students for that field, and the attitudes and focus of the students nowadays.

Frank then talked with her friend to her left, an Asian girl who said that she liked the idea of "uncomfortable" … she said something along the lines of that it showed her parts of herself that she might not normally be aware of. When Frank asked her how uncomfortable she wanted to be, she said that she didn't know, and then added that she felt comfortable with her ability to recognize when something was too uncomfortable, and being able to stop, and not be hard on herself for making that decision. Frank asked her what she does, and she talked about liking a lot of physical movement … dance, yoga, surfing … she said she had gone on a 13 mile hike that day, so she was a little sleepy …

When Frank asked the third friend the same questions, she said she had wanted to spend time with her friends, but also liked the idea of "uncomfortable", and said that she was currently exploring personally how she can turn anxiety into excitement. When she feels something uncomfortable or new, unknown, her heart rate will climb, she will get hot, sweaty palms … Frank said, "Sounds good!" She said yes, that this was what she was working on, seeing that as excitement rather than a negative anxiety … She also said that she is a graduate student in psychology, working on her dissertation, and also a therapist. Frank asked her

what her dissertation was about, and she talked about the use of the drug Ecstasy in therapy. There was a murmur from the audience, the guy of the early bird couple was interested in being a subject of her research!

Now Frank returned to the first couple … what had attracted her to the performance? She talked about looking to do something different, because she has been doing the same things in her life for too long, and was feeling stuck. She said that she was about to go to Guatemala to go backpacking, which was a little scary, because she didn't know the language, had never been there, and would be by herself. But she was looking for something new, she felt stuck in her work, stuck in her marriage … Frank looked at the two of them and asked, "So he is not your husband?"

She replied, "Yes, he is. He knows all about this …" Frank asked the husband why he was not going with her. He said, "I was not invited. And I have work obligations, I would not be able to go …" Frank asked him how he felt about her going. He said he was ok with it … She said, "This is like marriage counseling!" Frank said that he did relationship counseling for years! She said that she didn't think people here are going to be very interested in their relationship issues. Frank said, "I bet they are!" And there was a unanimous murmuring of agreement.

At this point, we think the girl of the early bird couple broke in and wanted to ask a question of the couple … she wanted to know their age difference. They said it was 19 years difference. She asked the woman if she felt that this was a problem for the relationship. She replied that this was something that if it were a problem, they would have realized it right away. She had said that they had been together for 12 years, and married for 5 years.



Frank asked if she would still need to go away if he were going along with her. She said that this wasn't about him, it was about her … so in the end, she said that she would still need to go away by herself.

We think Frank now talked with the early bird couple … she said her "sort-of boyfriend" found it online because he's "cheap"! She said she was attracted to it because she has always liked theater, has done some theater, but had a real problem with stage fright because she is actually very shy, although people often don't believe that. She said that she had considered acting, performing as a career, but at a certain point wondered why do something that makes you feel so much pressure, so uncomfortable.

Frank asked the boyfriend what had attracted him to the performance. He said that he lives in San Francisco, and was looking for something new, different, to do because he has gotten kind of jaded, he rarely sees anything that is new, that could make him uncomfortable … he saw a woman fall through a glass window recently, "and that was pretty cool" … Frank asked him, "Will you undress Linda?" He was taken aback for a second, and his girlfriend, "shy" said something like, "I don't know if I'm comfortable with that!" But he said, "Sure … Now?" Yes. He got up and Linda got up and he undressed her, and then sat back down. Frank asked him, "How



was it?" He said that he was blushing! But he added that he didn't actually feel uncomfortable …

Frank asked him if he and Erika would undress each other and dress each other up in the costumes. He hesitated for a minute again, but then said ok. "Shy" said, "He'll do anything!" So he and Erika went over to the costume area and started undressing each other. When she got down to his undies, he had little tight boxers with fruit loops all over them! Frank said he liked them! Erika dressed him up in a net skirt, Hawaiian jewelry, a boa, tassels on his ears, and he requested the cravat skirt too. Meanwhile, Frank asked "Shy" if she would come up and read one of Frank's poems at random. She said ok, and sat next to Frank, and picked out, "Locked In/Locked Out", and read it with a lot of passion, a really amazing reading! We said afterward that the poem obviously really spoke to her. When she had finished, and he was sitting back down again, Frank asked him how he felt. He said that he felt good … he said he had to admit that he was a little uncomfortable about taking his clothes off in front of other people, but it felt good to do it and get past it. He had been a little self-conscious of his hairiness. At first Frank thought he had said, "His area" … and wondered what area he was talking about? But when he repeated that he meant his being hairy, Frank said, "I thought that was supposed to be sexy." And "shy" chimed in, "I think it is!" And she added, "But nowadays, everyone is shaved, and guys shave their chests and backs, etc. …"

Frank now turned to the German film student (and this is how we found out that she was a German film student!) … he asked her how she had found out about the performance. A friend of hers had told her about it, but now he wasn't there! She said to be honest she didn't really know where she was, had come at his invitation, and had only been in the area for about a week from Germany. She was studying film at UC Berkeley. Frank and Linda told her about the Beau Picasso New Year's Eve celebration in Munich, which featured an homage to Frank in the form of a screening of "In The Mess", which Frank shot on video in the 80s. Frank and Linda described how it was a performance at UC Berkeley in one of the classrooms, with Frank and another gal nude on the floor on a big piece of plastic, covered in chocolate, whipped cream, sugar, sprinkles, etc., by Mary the chef, nude except for her apron! Then the three of them writhed together "in the mess"! Frank asked her what kind of film she studies, and she talked about studying an Austrian filmmaker who makes what she called "essay films", films that are self-reflexive, that are sort of films about films … Frank said, "Like this …" She seemed to agree.

Next Frank turned to a young man in a studded leather jacket. He had seen the flyer at San Pablo and Ashby, and was attracted to it because he is a musician, and often finds himself in uncomfortable situations playing music because of his style and approach. Sometimes the way he plays makes other people he is playing with uncomfortable. But he likes that feeling,



and felt like this could be a place to explore that, to improvise, etc. Frank asked him if he would do a duet with Frank. Did he have an instrument with him? Yes, he had his saxophone. Frank and Linda told him about Frank's duet with Vinnie Santino of SPIT, how they had recorded it in Vinnie's studio in LA, Frank vocalizing with Vinnie playing the sax.

At some point earlier, Frank had asked the psychologist and her friend the social work student, if they would exchange clothes. The psychologist said she would. But limited it to the over-clothes … Frank asked her if she thought that is what he meant. She said no, she didn't think so … So Frank asked again if they would do it, and she said, "No …" When Frank asked why, she said that they had actually agreed ahead of time that they would not take their clothes off at the performance. She added however that because she is a therapist, she has to maintain a certain mode of behavior in all areas of her life, which obviously meant that she could not take off her clothes in public. The social work student said that she was having a hard day, and didn't really feel like taking her clothes off.

We think then that Frank asked if the gal sitting behind the married couple would exchange clothes with Erika. He had not actually talked with her before this point. She had come in a little later than the others with a girlfriend, and they had appeared to be really enjoying the performance. She said a big loud, "No!" Frank asked her why. First she said that their clothes wouldn't even fit each other. Then she added that she felt that "nudity was not necessary for insight".

So back to where we were! Once Frank had set up the duet with Jason the sax player, he also asked if the Asian girl and "Shy" would undress and put on the costumes. She said ok, sure she would do it … she agreed with the other girl who was saying that there was nothing really special about nudity, that people think it's a big deal, and that it reveals something, but all it reveals is the skin beneath the clothes … but she would do it, she didn't think it would be very interesting … Frank said, "I don't care about 'interesting'. It is the last thing I care about!" She asked what he cared about then. He said, "Intimacy."

The "shy" girl basically verbalized her whole thought process around Frank's request. She didn't really feel like getting undressed in front of people, but on the other hand, it was about going past your boundaries, going past what feels uncomfortable … on one hand, she didn't necessarily think it was necessary, but on the other hand, why not? So fuck it! Frank said, "That is the key to life. I always say, 'Fuck it!'"

So the two of them went over to the costume area, and Linda pointed out that the jewelry had mainly come from Betty, and told everyone about Betty and how she came to be part of the tribe!

So while Frank and Jason did a great duet, the two girls undressed each other, having a great time, and dressed each other up in the costumes and jewelry. After they had finished, they gave each other a

big hug and went back to sit down. After the duet, Frank said to Jason, "You're hired!" Frank and Linda told him that Frank's regular musicians had not been showing up for a number of performances.

Now Frank turned to the Asian girl and asked her how she felt. She thought for a moment, and said that she actually felt "angry"! "Why?" Frank asked. She basically said that she felt "silly" … Frank asked, "And what if it is silly?" She said something in acknowledgment, but really just continued with what she was saying … So she had undressed, and everyone could see her body, so what, she didn't really mind that, but what now? People think it is such a big deal … like having sex with someone is supposed to make everything deep and real, but you have sex, and then what … as if that is the end all, and everything stops there, and people think that is all there is, but it really is just the skin, just the surface. But people just stop there. Frank asked her, "Do you think that we are stopping there?" This seemed to break up what she had been getting into, and she said, "No …" and that she was glad … And then she said something like, "I guess if I look at the actual experience of it, it was fun, and I guess I could leave it there."

We said later that it seemed obvious that her return to sit with her two friends who had not been willing, and with whom she started talking to right away as soon as she sat down, had a lot to do with changing her experience of the undressing. She had obviously really enjoyed it a lot while she was doing it … and then it had turned into "anger". Linda said it was like what Frank's warning sign says, but in this case, it all happened right there during the performance, not after the performance.

Frank asked "Shy" how she felt. She said that she did feel uncomfortable taking her clothes off in front of everyone, but ultimately she felt liberated and had fun. She said that she has always had issues with the way her body looks, and she also puts a lot into the way she dresses, wanting to look cool, so having these funky things put on her challenged that, but she let that go, and it was just fun. Frank said that everyone has the same self-consciousness about their bodies, no matter what their body looks like … except for him!

Frank turned to a young woman who was sitting near the back, and asked her how the performance was so far. What we mainly remember of what she said is that she had come late, and she would try to be on time next time, so she had missed it, and didn't really have much to say about it. Frank told her, "It is not over yet!"

He also talked to the guy who was friends with the German film student. He had come in late, and Frank asked him how he had heard about the performance. He said, "Somewhere online …" He couldn't really remember where … Frank said, "And I guess you don't remember what attracted you to it either?" He laughed. He said something along the lines of that it had looked different, unusual …

Then Frank turned to the couple in the back wearing black. He asked the guy how he had heard about the performance and what attracted him to it. He answered that he had seen it in SFGate, and was attracted to it because it sounded like it would be "erotic fun". Frank asked him, "How is it so far?" The guy replied, "Actually, it kinda sucks."

Frank asked why. The guy said that it was not what he thought it was going to be, and that the nudity was not consensual. The "shy" girl chimed in saying that she did not see anyone who did not want to take off their clothes being made to feel that they should, or that there was anything wrong with their choice. He tried to backtrack, explaining that it wasn't that the peo-

ple who took off their clothes were not consenting, but that he was sure that not everyone there consented to see nudity. Shy's boyfriend said, "What makes you think you can speak for everyone here, that you know what we are thinking?"

Frank said he would think that anyone who did not want to see nudity would just leave. The guy replied, as if it made his case, "And some have!" A guy sitting next to him, who we had not heard from up to this point, took the mic and said to the guys, "It sounds like you came here with a lot of expectations."

The guy kept defending himself, saying that the description of the performance was all about nudity and erotic … but this was not like other events that they have gone to, where everyone is consenting to what is going on.

Now the girl who wouldn't exchange clothes with Erika chimed in as well, "Were you expecting a sex party, like a swinger's party?!" He said, "No, not at all …" But it didn't ring very true! Now he started to crumble, saying, "Now listen, I don't know, I, I, sometimes people don't understand what I'm trying to say … look I just came to be entertained, and it's alright, it's ok so far …"

Frank asked him what other kinds of events they have gone to. He mentioned nude beaches, nudist colonies … and then said that his partner didn't want him to talk about any other things that they attended.

At some point in here the guy who had undressed with Erika said that this made him feel like putting his clothes back on … because he was "not as drunk anymore". But his girlfriend, Shy, stayed in her costume.

We think now the friend of the girl who asked him if he was expecting a sex party spoke up and took the mic … She said that a lot of us have expectations when we go out. "We want to be entertained …" She talked about how people want to be entertained, but also think too much … "I was sitting here and thinking about what is happening, and what things mean. I would think and think and think, and then just decided to stop thinking about it, and I realized I was enjoying it, was laughing, and actually I was being entertained!"

Shy added that if she were to think of what expectations she came in with, it was that she thought, for whatever reason, that she was coming to see an improv troupe that would do comedy skits, and at some point pull people into them … She said that if she were to hold on to that expectation, she might have a hard time with it, but she didn't, she just went with it, and was enjoying the performance.

Frank asked the friend who had just spoken up if she would read a chapter from his book. She said, "Now I am uncomfortable! English is my second language, so I am not very comfortable reading …" But she came up to read, and sat next to Frank while Frank selected a chapter … Chapter 5: A Channel, not a Creator, which starts: "I am not T.V. I am not the show. Art should not be a show." It was exactly what she had been saying, and after she finished, thanking Frank for selecting a short chapter, Frank told her that it was really what she had been talking about. She said yes …

Frank asked the sax player Jason again why he had been attracted to the performance, and this time he described how he often plays with rock musicians who get uncomfortable with his freeform style of playing, and it makes him feel uncomfortable playing with them, creates a whole feeling … so he liked the idea of coming to an event that was already called uncomfortable!

Frank asked Shy if she would read another poem of his, "Wrapping/rocking". She said sure, and came up to read. After the performance we talked about how it

didn't seem as deep a reading as the first one she had done of "locked in/locked out" … which seemed to have spoken to her more. Linda said that it was a little harder to follow, when usually the images are very strong.

Frank also talked with the German film student girl again, asking her, "If this was a film, what kind of film would it be?" She said that it would be a "loop", which changed a little each time it repeated … Frank said, "Or a series of random loops …" She said yes, but it wasn't random because Frank had a lot of intention in the way he directed the performance.

Now we think Frank turned to the married couple, asking them how the performance was so far. He took the mic and said that the experience of the performance had given him the image of how they were as if all in a waiting room for Heaven, waiting to talk to God, stripped away of everything that they were holding on to about themselves, of everything they thought of as themselves. He talked about the way Frank talks to people, which strips things down in ways so that people can let go … It was an amazing description of the performance, and Frank did not miss a beat. Frank said, "Ok, are you ready to let go?" He said yes, but he didn't know what that would mean for him … Frank asked him if he would do a vocal duet with Jason on the sax, singing without words. He said yes, and he went over next to Jason, and they did a short duet that was really neat!

Now we think Frank asked the married couple if they would undress each other. They talked amongst themselves very briefly, and then said they would. Meanwhile, Frank asked Jason to play along with them. While they took off each other's clothes, Jason played a swinging melody that sounded like a version of the classic strip music …

After they had sat back down again, the girl who Frank had asked to trade clothes with Erika now raised her hand, and asked Frank what was the purpose of having people take their clothes off, going on to say that she didn't think that nudity was really necessary for intimacy, connection. It was similar to what she had said before and what the Asian woman had said, but now she was asking for the purpose of it, she didn't see what the purpose was.

Frank replied that it was nonlinear. She asked, "Like random?" Frank explained that random was something different, and Linda described the random nature of the ritual of Gestures, where descriptions of physical gestures on individual slips of paper are pulled randomly out of a bag, and people in pairs or groupings do the gestures together. When the girl asked Frank about there being a pattern, Frank said yes, but the pattern is "chaos". Also at some point in the conversation, when she was asking Frank why the nudity, and Frank was explaining that it was nonlinear, Frank turned to Jason and asked him why he chose the notes he played when he was playing during the couple's undressing. After the performance, Frank said that he was thinking that Jason would say something along the lines of that he didn't really "choose" the notes linearly, that it was like what Frank was describing as "nonlinear". However, Jason proceeded to describe why exactly he chose the exact notes he played! "I played the B-flat because it gave it this stripping music sound …" etc.

Frank now asked the married couple, now undressed, and cuddled up together, "How do you feel?" She said that it was actually very comfortable to undress each other, very familiar. She thought that if she was alone, she would have felt much less comfortable doing it. She said they were naked with each other all the time, so it felt very normal, natural.

When Frank asked him how he felt, he at first said he felt "bored". But then he corrected that, saying that he was tired from playing music all day, and that really it was more like "bliss", that his brain was sleepy, and it made him think of the word "ecstasy", a word that had been used earlier.

Frank asked her if she would rock, in the way that was described in the poem, either with Frank, or with her husband. She said she would, that she would rock with her husband. Frank said, "Ok, but before that, I have 3 more people to talk to!"

Two of them had only just come in … a black guy who sat over behind the band area on the riser, and another guy who had sat in the back, wearing a hat and glasses.

Frank talked to the black guy, probably in his 50s, asking him what had attracted him to the performance, and how was it so far … He said that he used to live in the neighborhood, and comes back every so often, and has been seeing the flyers on street poles for a long time, and has been procrastinating coming! He said that there was a really good feeling there in the space … He said, "People are being real, it feels really mellow, it even smells mellow!" "It doesn't smell like incense! It smells mellow, feels real good." When Frank asked him what he does, he said he is a longshoreman at the Port of Oakland, and had just worked a 10-hour shift. When he first took the mic, he joked that he hoped he wasn't the token black guy, who gets killed at the end of the movie!!

The other latecomer was a security guard at Frank Ogawa Plaza in Oakland. We can't remember exactly what he said, but he was enjoying it, and also liked the vibe in the space … he said something like, he bets that a lot of the people there "meditate" and are into mystical, metaphysical things … and this was a positive thing, he liked that.



Frank also talked to a young guy near these others, who had also come in late. He was attracted to the performance because he had recently been to Burning Man, and this felt like it was in the same spirit of Burning Man. Frank asked him how the performance compared to Burning Man. He said that it was more guided or directed … He said that at Burning Man, you have to really create your own experience, seek out the things that you want to explore that are outside of your normal experience.

At some point, Frank also talked to the girl in the back who had said earlier that she had come in too late to comment on the performance. Now when Frank asked her how the performance was so far, she said she wondered why certain people were being intentionally "targeted" … but we think overall she enjoyed it. Later, we wondered what she had meant, and weren't sure … one possibility was that she hadn't been asked to do anything, and had wanted to be called on!

Now Frank returned to the married couple, and they started rocking together.

At some point, Frank asked the couple in the back (the guy who had said the performance "sucked"), "What should I ask you two to do?" They couldn't come up with anything … Frank came back to them later



to check in, and she could only say that she was tired, and maybe he could ask them to "go home".

Earlier, the three girls, who Frank never actually spoke to, got up and left … the trio of girlfriends left later, but hovered for a while standing up, watching the performance unfold …

The guy sitting next to the "it sucks" couple said that he had enjoyed the performance. He was another who Frank had not actually called on to do anything, but he was the one who had pointed out that the couple next to him seemed to have expectations …

Near "the end", Frank also asked if Jason the sax played would be his "band" at the next performance. Jason said he would love to. Frank asked him how the performance was, and he said that he "didn't really learn anything new" but then went on to talk about how he had "great respect" for what Frank does, what he did that evening. Jason turned out to be the last to leave, perusing the free stuff, and ending up with a copy of Tony Ryan's great book of nude photography and a big stack of zines!

Frank now turned to the married couple … they were melted into each other, rocking cozy naked quiet … Frank asked him, "Will you give up your work to go with her?" He laughed … She said something like, "Then I would be comfortable … I want to push myself outside of what I am comfortable with …"

Frank said to him that he can come to the next performance while she is in Guatemala. "And who knows what he will do with who?" Frank said.

She said, "That's true …"

And that was "the end".

On his way out, the longshoreman asked Alexi when the next performance would be. He told Alexi, "This is real mellow, the real mellow!" He said that he really liked the space … "Most people out there don't even know this little hole in the wall exists … let's keep it that way!"

The woman of the married couple went up to thank Frank after the performance. You could feel that it had meant a lot to her. The husband asked Erika, "Have you come to these before?" Erika told him that she was a student of Frank's, and that we all live together, and he said that he had noticed that Frank hadn't picked her very much.

We broke down the set, talking about the night, eating popcorn … another amazing performance!! Corey said at one point that it was really amazing how deeply the performance affects people, pointing to the look on Shy's face when she was getting ready to leave. And Linda said that it was everybody, even the people who appeared to not be "getting into" it or not "liking" it … it affected them very deeply too.

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, February 4, 2012



Performance poster by LaBash.

BY FRANK MOORE:

Ah, yes! The new punked up flyer worked! It scared off the middle of the road people who want to be entertained, want a show for their night out, want to be passive with the illusion of risk within complete shells. It may have scared off the good reviews in THE HUFFINGTON POST, etc. But it did attract risk takers willing and ready to actively participate, explore, experience, experiment, improvise, play, etc. So this night was very satisfying! And people kept coming in all night! I felt like a bartender! The night kept going in different directions, sometimes in several different directions at once, all to the music of Kene-J [aka MY SON] and sometimes with Jason on sax. We went through panic attacks, lame theater games, relationship fireworks which cleared some of the audience out, and into juicy erotic states. I kept asking probing questions in my sit-down comic act on which several people commented. I had a complex, deeply emotionally rich group of adventurous spirits to play with. And I learned a lot. For example, the guy who came off the street near the end of the three hours [he was just walking by and saw I was performing inside], informed me that in the 00s when he saw my jams in San Francisco, they called me THE KING OF THE LEATHER DISTRICT! You learn something every day!

BY DA BOYZ AND ERIKA:

This would be the first performance with the new flyer! Frank had added several lines to the flyer … "Do you dare to be in experiments in experience/participation performance" and "ARE YOU HUMAN ENOUGH FOR THIS?", and had Mikee redesign the flyer itself, all hand drawn. The new flyer was amazing! And we would see if it had any effect on the kind of people who came to the performance … and it did!

As we were setting up, several people poked their heads in early … a couple of young Asian guys, and then an Asian woman, all of whom did come back for the performance. Mikee's back was out! Linda would be driving the van over! But we were still ready by 8pm! But people were coming in early, and a good group of people, and people were coming in all throughout the night!

As we were finishing the set-up, Frank selecting the light gels, etc., Frank encouraged people to check out the free stuff, to

sit down on the mat … and said, "This might be the best part of the performance!"

When the set-up was complete, and everyone was gathered on the mat, Frank said to everyone, "What an interesting looking group."

Frank turned right to the first person on his left, a black guy in a sweatshirt and jeans who had come in with a young woman, and asked him how he had heard about the performance. He said that she had found it online, and what attracted them to it was that they liked to go to interactive things, performances, etc., "interactive play art" … and they have been to a lot of events. Frank asked her, "What kind of play?" As an example, she said, the Exploratorium at night, which was a completely different experience than in the daytime … more for adults. Frank said that he had done that too, "in my youth".

Frank asked her what she does, and she said that she is a college student. He is a "network systems engineer". We were to find out later that their names are Emmet and Heather. She studies molecular biochemistry.

Now Frank turned to the next person, a young Indian woman. She had seen a flyer, and then her friend, who was with her there, had also told her about it, as he was planning on coming. She was attracted by the word "fun". Frank asked her if she liked "uncomfortable". She thought about it … she said that "uncomfortable" usually had a negative feeling for her … she said she didn't like to feel uncomfortable, but on the other hand, she liked to go outside of her "comfort zones", so she guessed in that sense, that it could be a good thing. Frank asked her what she does, and she said that she works in SF for a small nonprofit, Pesticide Action Network. Frank asked her what she does for fun, and she laughed, saying, "I work for a small nonprofit …" But then she added that she likes to do things with her friends, like this, and gestured to the guy and the girl she came with. She liked reading, hiking in the hills around here, and recently started running.

Now Frank talked with the guy sitting next to her. He was a graduate student in electronic music and recording engineering. Frank asked him if he played an instrument, and he said, "Not well …" He said he used to play the saxophone in school, and he plays keyboards very badly … Frank said, "I don't believe in 'not well'. I like raw." Then he and Linda told the story of the Outrageous Beauty Revue band, and how Frank would only have them rehearse a song enough to get through it one time, and then it would go into the show. And he would take the song out when they started to get good at it. They basically learned how to play their instruments onstage! Raw! They had started by trying to get "real" musicians, but the real musicians couldn't play raw, so they played themselves.

Frank said that he could play music, and the guy said ok tentatively …

Now Frank turned to a guy who he later said looked like Will Farrell! When Frank asked him how he had heard about the performance, he said that he couldn't remember, and Frank asked, "I guess you don't remember what attracted you to it either?" He said no, he did … it was a lot of the words on the flyer that had attracted him to it. Words like "shaman", "erotic" … Also, he said that he is a performance artist himself, and does interactive performances, and so his coming to this was kind of like research … He was interested in how it feels for someone coming into an interactive performance. Like he felt a little uncomfortable coming into the performance, a little nervous …



Frank asked him, "Have you ripped off anything yet?" This got a big laugh! He said yes … He had noticed the way that Frank asked everyone questions … it felt to him like it included everyone in the performance, made people feel more a part of it, as opposed to presenting something to the audience … Frank said, "Community. Tribal." He said yes.

Meanwhile, other people were coming in, including Jason the sax player from the last performance. When Frank noticed him, he said, "You came back!" Frank told him that there would be another musician coming, who would play keyboards, but that he could "get to work". Jason said he wanted to wait a little bit, if that was ok.

Frank turned back to Will Farrell, and asked him to describe his performance. He said that it was called "Knights of Reverie", and he did it with a friend, and they called themselves Sir Pomp and Sir Psycho, and dressed in Edwardian costume, and interacted with the audience playfully. Frank asked him, "What kind of play?" He said, "Not erotic …" Frank asked him, "How not?" He replied, getting Frank's hint, that he guessed that any playing was erotic in a sense … there was a lot of laughter, it made people feel good, connected …

Frank asked him how he got started doing art. He said that he can remember a moment, when he was in school, and the teacher saying, "Anybody can draw …" And he thought to himself, "So why did I just go to school for years for this!" We found out later that he is a graphic designer. Frank said that most teachers do not tell you that, and this segued into the story of how Mikee's teachers and boss were always telling him that he couldn't draw. But when

he started working with Frank, Frank had him start doing art projects, figuring that he was a graphic designer and could draw! It was only one day, after having done flyers and other art projects for several years, that they were sitting around looking at the art, and Frank asked Mikee when he realized he could draw … thinking he would say that it was when he was 12 years old or something like that! But Mikee said it was only after he did the third project for Frank that he realized it … because his teachers and boss had always told him that he couldn't draw! So when Frank went to the Art Institute of Chicago (didn't know how he got invited to speak there!) to speak to the incoming class of art students, he had Linda and Mikee cover a wall of the auditorium with years' worth of Mikee's performance flyers, and everyone was looking at them before the event started. Frank told them all the story of how Mikee thought he couldn't draw because his teachers in college told him he couldn't draw, etc. … So, Frank told them, "Quit art school, and start doing art!"

Frank also told the performance artist the story of how Frank took a painting class in college, really as a laugh, because he had been painting since he was in high school. The teacher told him that he could not critique Frank's paintings because he did not paint them with his hands, but with his head! Frank said that you would think that as long as they are on the canvas, you should be able to critique it.

So now Frank asked the performance artist if he would perform now. He said ok, and stood up, saying that he had recently discovered this game, which was a lot of fun, a variation on the "Ro-Sham-Bo", or "rock-paper-scissors" game. He had everyone stand up, and described how we would all mill about, and then find a person to play "rock-paper-scissors" with. The loser of that game would then stay with the winner, becoming the cheering section, rooting them on in the next game, and it would go on like this until there were only two left, and then someone would win! So we played the game, and it became like a big noisy tournament, and was quickly over, shouting and cheering and rooting! When it was done, and everyone was sitting back down again, Frank said, "We could play it again later, when everyone is nude." Laughter.

Then Frank turned to the performance artist and said, "Did you notice my tactic?" He replied, "Yes, you slipped in the word 'nude' …" And Frank added, "Yes, and then I called attention to it, just in case anyone missed it the first time!"

Now we think Frank turned to a young guy who had come in more recently, and was sitting in the back, asking how he had heard about the performance. The guy had seen a flyer on Telegraph, and it had looked interesting, and then he was getting some ice cream, and realized that it was happening that night, and just kind of stumbled in … Frank asked him if he always stumbles into things? He said something like, "Well, actually, yes …" Frank asked him, "Does that work for you?" He said that it did! Frank told him, "I like you." He replied, "I like you too!" Frank asked him, "Why?" He said, "You make me laugh!" He was obviously enjoying the performance.

Now Frank turned to a young man who was sitting with Jason the sax player. It turned out that he was Jason's room-mate, and had come with Jason. Frank asked him if he is a musician, and he said yes, he plays a lot of guitar. Frank asked him if he brought his guitar, and he said guiltily, "No." We didn't have a guitar there, but Frank told him he could play keyboards … He didn't end up playing.

There were a couple of women who came into together, a black woman and her girlfriend, a redhead. Frank asked the black



gal first how she had heard about it. Her girlfriend had seen the flyer and thought it would be a good thing for them to do together, to "draw me out" … Frank asked, "Draw you out into what?" She replied, "So this is getting deep … that is the question …" She said that it was something that was coming out in their relationship … She said that they were trying to get to a point where they could enjoy being together, creating together, building the relationship together …

Frank turned to her girlfriend, and asked her what had attracted her to the performance. She said that she likes performing … Frank asked her if she performs, and she said, "Not enough." We think that Frank asked her what she would like to perform, and she talked about wanting to perform in a more organic way, as opposed to being up on stage, performing "for" people … more coming from herself, and connecting to other people … which was why the interactive nature of this performance was attractive to her. Frank asked her if she would read a chapter at random from his book, *Art of a Shaman*. She said she would. Linda said she could come up and sit next to Frank … the girl chose the chapter titled "Art of Risking". Frank pointed out before she started the photo of him in front of the Chicago Art Institute. There he was, as Frank put it now, thinking, "What the fuck?!" Everyone laughed!

So she read a page or so of the chapter, and showed everyone the photos that accompanied the text, and then she got up and asked if she could read with the other mic, back where she had been sitting … she said the space felt too restricted … So she went back onto the mat, and continued reading, somewhat like a performance, the chapter. But then, at one point, she handed the book and mic over to a guy who had been there since the beginning, in a wheelchair, for him to keep reading. He asked if that was ok, for him to read. Frank and Linda said sure, and he read the rest of the chapter. A great chapter! Especially in the context of Frank's conversation with the girl about how she wanted to perform, and also the conversation with the performance artist.

Frank talked with the guy in the wheelchair now. He had picked up a flyer in a "restaurant in Emeryville", and had been attracted by the feeling of the flyer, and he had also looked Frank up online. He worked in a law office as a paralegal, working on workplace and disability rights. Linda asked if he had known Frank was disabled before he came. Yes, when he had looked Frank up, he had found out more about him. Frank asked him if knowing that Frank was disabled played a part in him coming to the performance. He said that it did, that he was already interested in the performance, but that it made him more inclined to come and see who Frank was, and what he was doing.

Frank asked everyone to come closer, so everyone was much closer to Frank and Linda, much cozier. Now Frank turned to the third friend in the group that included the Indian woman and the guy who had said he didn't play music "well"! She was a black woman with braids, who said she has just finished college and moved out here

from Chicago to start her life. Earlier, Linda had described how when Frank was invited to Chicago, they had his writings displayed in the museum, which was a strange juxtaposition, because his writings were talking about subversion and how museums were homes for dead art, etc. Frank asked the third friend now if she had been to those museums. She said that when she was younger they would have museum sleep overs, so she had been there, but not for a while. In the course of talking with her, Frank had the occasion to hint that her friend, the guy, was still invited to play music, and hadn't played yet!

Since he had said that he played sax, Frank asked Jason if he could play his sax. Jason said sure, and set it up for him. He took it and held it, set up the reed … but didn't play …

There could have been some other conversation at this point, but it wasn't long before Frank returned to him and pointed out that he wasn't playing yet! He replied that honestly he was on the edge of having a panic attack because the last time he had played was eight months ago, right before he had a mental breakdown. Frank suggested that he could just hold it and go through the motions of playing it, but not actually play it. He tried that briefly, and it was great! Everyone loved it. Frank asked him, "Did that increase or decrease …" his panic attack? He said that it increased it. We think that the performance artist now jumped in and asked if he could say something … He said he was really rooting for the guy, Chris, to have a breakthrough, and play the sax. Frank asked Chris if it would make his anxiety decrease to play the rototoms nude. Chris said a decisive no! Frank said he could give the sax back to Jason, and he quickly did so, and seemed very relieved. The performance artist asked, if it wasn't too personal, what happened to cause his breakdown.

Chris described having spent years in film school, and coming to the end, putting together his "reel", and feeling in the end that he had wasted all that time and money, and that what he had done was "shit". He overdosed on clonazepam, and spent some time in the hospital.

Frank asked him what he wanted, and he said that he wanted to do something that was useful, that was helpful to other people. He had realized that he did not want to go into film because people were so cruel to each other in that field, and now he was finding that it was the same in the recording field, and he was just about to finish his school for recording engineering and feeling that he did not want to actually do that. He was thinking now of going into education, to teach young people … Frank said that he, Frank, dropped out of school … "a lot easier than having a breakdown". Frank said that he had one more semester before graduating, and Linda described how graduation meant that Frank would be back home with his family, isolated. Being in school allowed him freedom and contact with other people. So he dropped out, hitchhiked to Santa Fe, did not tell anybody he was going so they wouldn't try to stop him. He had no money, and nowhere to stay, so he ended up in a crash pad for two months. Frank repeated, "A lot easier than a breakdown."

Frank asked Chris if he is doing something meaningful right now. He said, "No." Frank said, "I think you are," and then asked for a show of hands from everyone there who also thought that Chris was doing

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Or ma commented 2/17/2012:
Simply Genius.

Frank's Reply, 2/17/12
Thanks! I needed a swelled head!

something meaningful right now, being there. Almost everybody raised their hands, and Frank pointed this out to him.

Meanwhile, Kene-J had come in and got set up playing keyboard, but for a while it was very quiet, and Frank told him at one point, "Don't make me look bad, turn it up!" He encouraged Jason to play with Kene-J, but Jason never actually got up to play sax until later.

Now we think Frank asked Emmet, the performance artist, and the redhead, how the performance was for them so far. Emmet said that he was enjoying it, he enjoyed the relaxed quality of it, but also that he really liked being involved in the performance whereas most things they go to they are just there to be entertained, not called on to participate that directly, and he liked that. The performance artist said that he was liking it, and Frank asked him, "Are you getting ideas?" He said yes … but now we are not remembering what the ideas were! The redhead said she was enjoying the performance, but wanted "more"! Frank asked her if she and Erika would undress each other and dress each other up in the costumes and jewelry. She said sure. So they got up and went to the costume area … the redhead spent a while picking out her own outfit, actually asking Erika which one was the "best" outfit?! They undressed each other, although the redhead told Erika to leave her panties on, and put costumes and jewelry on each other.

Meanwhile, we think Frank asked the performance artist to talk about how he came to do the kind of art that he does now, and somehow the artist's response turned into a description of an exercise that they would do in improv class, which was to throw their hands up in the air, like they had just won the gold medal, and say, "I am a failure and I suck!!" He had everyone do it with him, and the whole room was shouting this! He described it as a way to take the charge out of feeling that you had screwed up.

Frank said that this was beside the point, because Frank had asked him to talk about himself. The performance artist said that this really was about himself … and added that he would rather talk about where he is right now, than to go into the past and talk about who he was … and he was taking up too much attention in the performance … Frank said, well it is his, Frank's, performance, and he is asking him to talk about himself, so therefore he is not taking up too much attention. We are not remembering exactly how the rest of this conversation went, but we did not really get to hear much about the performance artist personally … he seemed to evade talking about himself.



Tha Archivez.

Now, Erika and the redhead were sitting back down on the mat again, and Frank asked the redhead if she would perform something. She said yes, but she didn't know what to do, what to perform, and asked the audience for ideas of what to do … The guy who had "stumbled in" said that he had an idea! He said she didn't have to do it if she didn't want to, and he



confirmed that she and the other girl she came in with were a couple. They were … He said that she could sing a beautiful song to her girlfriend about all the things she despises about her! She said ok … but she needed music, or a tune to sing to, and was asking for suggestions … Jason offered to back her up on sax, and so they started … Jason began playing in a kind of sultry torch song style, and she began … "Vicious! … you're so vicious!" She repeated that phrase several times and then it segued into … "Anal! You're so anal! You get down on the floor, always scrubbing the floor! There's another spot on the floor! … there's a cobweb! Another cobweb! You need to sweep again! How many roommates have you gone through because they leave dirty dishes in the sink!" Her girlfriend was laughing all through it! The song was great!

Once she had finished, Frank suggested that her girlfriend could now do the same, sing back to the redhead what she despised! So she started to sing, more like talking … she said, "You say I'm vicious, but your hair is all over the place, in the bathtub …" And then she started saying something like, "The things I put myself through to prove to you that I love you …" But this is where she stopped … she said that she had to give the mic to someone else, and she leaned into her girlfriend and was pressing her face against her girlfriend's face, probably saying something … Frank was starting to suggest that the two of them could now do a duet together, but she said she had to go. It was a very heavy feeling, and she left right away. The redhead was still sitting there on the mat, and Frank said to her, "If I were you, I would go with her." Her girlfriend said, as she left, "That won't be necessary."

Once she had left, everyone in the room was stunned. Emmet said that he didn't think that the redhead's song was mean, it was a beautiful song. The redhead said that it wasn't about the song … She got up to get changed back into her clothes.

Now, Frank asked Kene-J if he would do his thing. Two songs. Kene-J came up and sat next to Frank, and did two of his rap songs, which are always great. And while he rapped, the redhead changed out of her costume. As she was putting her clothes back on, Frank said that he is available if she wants to perform. She said, "Thanks, Frank." And soon she left.

At some point soon after, others in the audience, including the performance artist and the guy in the wheelchair, left too … Linda said later that she had a feeling that they were going to be involved in what was happening with the couple outside.

But before the performance artist left, Frank asked him if he would help Linda undress Frank. He said yes, and they soon had Frank undressed.

It wasn't long after this point that the three friends left, the group that included Chris. But others came in … another group

of three came in, and Heather, the college student with Emmet, made a gesture of recognition. She didn't really know them, she said, but had met them at Lanesplitter next door just a little bit ago when she had left the performance space and went to get some pizza! It was a guy and two girls. Frank asked him what he does. He said, "Nothing right now, I'm unemployed …" Frank asked him what he does for fun, and he said that he likes to draw. Frank asked him what he likes to draw, and he said, "I like to draw male genitals." So Frank asked him if he would draw his, Frank's, genitals? He said sure, and Heather offered the back of a large envelope for him to draw on and Mikee brought him a pen! He drew as Frank talked with his friends. Frank asked the girl next to him what she does. She said she is a graphic designer. When Frank asked her what she designs, she said, "Logos on wine bottles." Frank asked her what she does for fun, and she said right away that she likes to dance. "What kind?" Frank asked. "Freestyle!" she said. Frank asked if she would dance now. She was replying even before he had the question all the way out, "Yes. Yes!" Her girlfriend would dance with her, and Frank asked if they would let Erika dress them in costumes for the dance. They said sure. And then Frank asked if they would dress in only the costumes, getting undressed first. They said no, they liked their clothes. One of the girls was saying she liked her vest! Frank said ok, and so they went up to the open space in front of the big backdrop, and danced around a bit while Kene-J played keyboards …

Another one who had come in was the Asian woman who had peeked in before the performance started earlier. Frank asked her what had drawn her to the performance. She talked in a nonlinear way about feeling safe in there, the nice lighting, there was good water and chocolate and she had gone out to get some food because she likes to give back money to the people who give her money, and that she had followed a good path to get there, and thought she would come in and give a few dollars … Frank asked her what she does, and she said that she is a disabled mom of a 3-year old, and does home schooling and field trips, and goes to Temple … she talked about going to church on Sunday like everybody else. She said she likes to knit and draw and create things, and she liked to make new friends.

There was another guy sitting toward the back who Frank talked with also … he said his wife had seen a flyer for the performance. Frank asked where she was, and he said she couldn't come. We don't remember much more of what he said!

Now Frank said that everyone left in the audience should play an instrument and join the band, and he, Linda and Erika would dance together. Jason took up the roto-toms, and everyone else grabbed some instrument … the genital artist played a mean harmonica and train whistle … it was a great jam! Frank, Linda and Erika danced erotically deeply in the darkened room with the slides projected on



Drawing by audience member.

their bodies … At some point, Frank had Linda and Erika go around and "get" people in the audience. There was a guy who had come in with the other new people … he was sitting toward the back … Linda and Erika got him, and Emmet, and Heather … Kene-J … the disabled mom … Jason said, "No thanks."

After the lights came back up, Frank asked everyone to move closer, and the guy in the way back came all the way up front and center, right in front of Frank. Frank asked him what he thought of the performance, and he said that he really had only recently come in, maybe a half hour, but said that he has known Frank for a long time. He said it goes all the way back to when he first saw Frank at Julie's Supper Club in the leather district south of Market in SF. Tonight, he just happened to be walking by, and noticed the signboard with the flyer on it, and that it was Frank! He went on to say that Julie's Supper Club was the best show he had ever seen, and Frank basically shut down the club! It was the last time they had the big tent out back, which was there that night, and not long after, the club itself shut down! Frank said, "How many musicians, nude dancers, and audience members can fit in a club?" He totally got what Frank was saying about that performance. He was just bubbling over with praise for Frank. He said he used to live in that neighborhood south of Market, which was known as the "leather district", and Frank was "The King of the Leather District" at that time! He totally surpassed anything that had ever happened there. And he obviously knew that Frank had later run for president, because he said something along the lines of that the Julie's Supper club appearance was "working up" to the presidential run! He said, "You always blow my mind."

Now Frank turned to the others who remained and asked each person what they thought of the performance. We think that Emmet talked about deeply enjoying the evening, and again about how he liked that he could be involved in the performance, and that he liked the way that Frank asked people questions. His girlfriend Heather talked about how they go to a lot of events together, but that they sometimes have a hard time finding things to do. She said that he will say sometimes that he just doesn't know what to do, and so she was always happy when she brings him to something like this that turns out to be good, that his eyes were open and he was having a good time. Frank said, "His eyes are joyful."

Next, Frank talked with the disabled mother. She spoke in a nonlinear way, saying it was very spiritual, "seagull-like", "unattached", "overtaking" and "under thinking". She said "it looks neat", "looks young", "looks small", and she knows that she is there and its safe, and that she will go in the right direction in a bit … She said something about the costumes looking great. Frank asked her then if she would wear a costume. She actually said that when she came in there, she felt like taking her shirt off because she saw other people with their shirt and their pants off …

Frank asked her if Erika could undress her and dress her in a costume. She said sure, and that she likes her body actually! And they went over to the costume area and Erika took off her clothes, and dressed her in various items. Erika said later that it was the first time she had undressed someone at a performance who was not wearing underwear. She was very calm and comfortable with it.

While Erika was undressing and dressing her, Frank talked with Jason the sax player. Jason said that he admired the way Frank asks questions, how he "boils things



down to what they really are" and sets aside all the bullshit that surrounds it … He said, "I feel like, just from seeing you ask those questions, I am going to ask myself those questions, and get down to the bullshit that surrounds my life." He said there has been a lot of bullshit in his life recently, so much of it that it is hard to see the truth underneath it all, and that Frank makes it easier to see it, and he appreciates that. Frank said, "So this time, you did learn something." "Yeah I did," he said. Frank said that last time he had said … and Jason finished his sentence … that he had said that he didn't really walk away with anything. Frank said, "But you came back."

Frank asked Kene-J to come sit on the mat, and asked him how many of these performances he has been to. Kene-J said that since 2003, "maybe 50"! He said that he liked the Wildcat Studio in Berkeley, where we did a number of performances. He said that he always walks away with something different, because of different people's reactions … He said it was inspiring to him. He related it to the fact that he is always recording music, and his experience of the performances comes out in his music, all the different reactions. He said it felt good to be back, and he will be back again. Frank said, "I missed you." Kene-J said he missed Frank too.



Frank said he wondered why the "Will Farrell look-alike" left. That was the performance artist. Laughter …

When the disabled mom was sitting back down again, Frank asked her how she felt in the costume, and she talked somewhat nonlinear again, in a kind of personal language, but that made sense … "I love my belly", "I had to have coconut because its healthy" (she was eating some of the candy), and "I wish I had some toothpaste". She said she felt complete tonight, good and happy, "lots of water" … she said she felt more of herself, she felt good.

Frank asked her if she would rock nude on his lap at the next performance. She said, "No!" right away, laughing. Frank asked why, and she said because he is older, and that she would rock on Heather's lap, because they are "the same size", and she is like a sister. She said, laughing, "I would do that." Frank asked her if she was saying he was "fat"!! She said, "No. I think his belly looks like a squash." Laughter! Linda repeated this for Frank. "Do you like squash?" Frank asked. She said she does like her mother's cantaloupe soup, that it was like a squash soup. The guy from Julie's Supper club said at this point, laughing, "I just want to say I am so glad I came in here!"

Frank asked if she was saying he was old?? She replied by talking about Frank, Linda and Erika as being the same age, and same "size" … she said she wouldn't just go sit on Frank's lap, she wouldn't be naked … she said she loved her body, but she wouldn't … and then she pointed to Heather and Emmet, and this time said that she thinks they are partners, so she wouldn't sit on Heather's lap. She said we are all friendly, but she respects people, so …

Frank said, "On that note, The End."

After "The End", Jason came up and gave Frank and Linda a copy of a CD that his metal band just put together, and asked if Frank would do vocals on a track with his band. Frank said he would love to! So they would set it up.

Also, Emmet wanted to buy a copy of *Art of a Shaman*, and Frank signed it for him, and inscribed it to him and Heather, "To Two Brave Adventurers".

And now everyone had left, and we broke down the set, talking the rest of the night about what an amazing performance it had been, and how the new flyer really worked, really attracted a very different crowd! Linda described it as having that "magic" that many performances have, whereas in more recent performances it was more like Frank was fighting the combine, which he has fun doing too!

EMAIL:

From: altae138
To: Frank Moore
Subject: UZoF 02/05/12
When performance art (Frank Moore) meets anti-performance art (Will Ferrell look-alike) explosions occur.
Al@1826

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, March 3, 2012

BY FRANK MOORE:

Saturday's performance can be called THE INVASION OF THE NO PEOPLE. They came, according to them, because of the possibilities of SEX, SHAMANISM, and NUDE DANCING GIRLS [a woman gave the last as the motivation for her coming]. They had watched videos of past performances. So they knew what they were getting into. But they were not willing to do anything, even helping Linda to undress me! I have been getting people to undress me at performances for decades with no problem. But now people have forgotten that you get what you are willing to give. And if you want nude dancing girls, take your clothes off! They didn't get much from the performance AND THEY WERE SATISFIED WITH THAT! This low expectation is extremely disturbing. Even though they watched videos of past performances, they used my videoing the performance as their reason for their NOs. Again I have been videoing the performances for decades with no problem. Any bets that they would open up if I turned off the camera? And I can't let fear dictate the performance. Two college guys said they could only stay until nine o'clock to get home safely! After years of playing at punk clubs and performance spaces in the dangerous parts of town, we are performing in a good neighborhood. You are in deep shit if you are in your twenties and are that afraid!

At least Tomek played great music!



Performance poster by LaBash.

BY DA BOYZ AND ERIKA:

This would be the second performance after the new flyer … last month had seemed very promising because of the kind of audience that came. We had felt that the flyer worked!

There was one early bird who poked his head in while we were setting up, a guy who later came for the whole performance, a visitor from New York.

We were putting the finishing touches on the set up, attaching the last light gels, as the first people came in. The first to arrive were the guy from NY, and Lisa, a regular at Berkeley Natural Grocery, where Corey works. He had just the week before

given her a flyer for the performance, and she had said she was going to look Frank up online. And she had decided to come!

Soon after, a young couple arrived, and Frank encouraged all of them to look through the free stuff, and to come sit down on the mat. There were also two young Asian guys … one of them asked as soon as he walked in if there were tickets for the performance. Linda told him no, it was free. But he needed a ticket for a class he was taking so that he could show that he had come to the performance. Frank and Linda said that they could make him a ticket. Frank would sign his broadside, and that would be the ticket. But Frank asked him, "If I sign this, will you stay for the whole performance?" The guy asked how long it was. Linda told him, "3 hours." He was surprised! He replied that he couldn't stay that long because he had to take the bus. And he explained as Frank talked to him that it got more "dangerous" later, because it was Oakland, so he didn't want to stay that late. This was also why he dragged his roommate along with him. Frank asked him, "What time do you turn into a pumpkin?" Everyone laughed! Linda explained the Cinderella reference because it wasn't clear that he got it. He replied that he could stay until 9pm.

Frank asked him what kind of class he was taking, and he said, "Music 27." He described it as a general introductory music class. They were supposed to attend a number of "concerts" as part of the class. When Frank asked him how he picked this performance, he said that the teacher had given them a list of possible concerts to attend, and our performance was one of them! Frank asked him why he picked this one, and he said, "To be honest … " Frank screamed and said, "NO, be dishonest!" Everyone laughed, enjoying Frank. The student went on to say, "To be honest" it was because it fit well into his schedule. Frank asked him, "What is music?" He didn't really have an answer … Frank asked him if he played music, and he said that he plays piano in church. Frank asked him if he would play music now, and Linda pointed out the keyboards set up in the music area. He said ok. Now Frank turned to his friend, who was crouched in the back of the room … "Why did you let him drag you to this?" At first, the first guy started talking, "To be honest … " Frank screamed again to be dishonest! The guy continued, saying that to be honest he forced his friend to come, and he came along because they are close … Frank said, "Or were!"

Frank asked his friend, "What do you do?" He said that he studies linguistics. Frank said, "Like when I asked, 'What is music?'" He didn't seem to get what Frank was saying, and Linda tried to elaborate, that this was an example of a linguistic question. The friend just answered with the specific linguistic field that he is studying, which none of us can remember. Frank asked him if he would play music too. He said that he didn't know how. Frank replied that he plays piano. He doesn't "know how" to play piano, but he plays piano. Frank also said that he sings. He doesn't "know how" to sing, but he sings. This didn't really go anywhere with this guy, who did not end up playing any music.

We think that Tomek came in at this point, and Frank turned to the music student and told him that he could start playing now, and that Tomek would play with him. Around this time a guy with a ukulele and a young girl came in together. They stayed for a little while, but left before Frank even had a chance to talk to them. Also, a returnee, a big roly-poly guy with a big beard, came in around this time too. He had brought a small drum with him.



Now, Frank turned to the young couple, asking the guy, who we later came to know as "Charlie", how he had found out about the performance. He had seen a flyer in a coffeehouse. What had attracted him to it, Frank asked. He said that he liked the artwork, and said that some of the words had appealed to him, particularly "shaman" and "sexuality", and it had made him curious. Frank asked him, "Is it what you expected?" He said he really didn't know what to expect, that he could not have imagined how those two things went together, he didn't have a context for picturing it. But he also said something like that it was not what he might have imagined it would be … Frank replied, "Yet."

Frank asked his girlfriend now why she came. She said that she was spending more time with Charlie, and wanted to come with him. Frank asked them if they had talked together about the performance before coming. She said, "No … we tried not to … " Frank asked her why. She said that Charlie didn't want to have any expectations … and she was busy. Frank asked her what she does, and she said that she is a sociology student. "And for fun?" Frank asked. She said that she does ceramics, that she likes spinning bowls, mugs and vases … "practical things". Soon it came out that she had looked Frank up on YouTube, and watched some videos … She said she had seen Linda spelling Frank out, but didn't realize that he had a laser pointer from the video … and she had seen something from Sacramento, and said that it "looked like a lot of fun".

Meanwhile, the music student had started playing the keyboard … a never-ending loop of 70s pop chords, like elevator

muzak! Tomek played with him, and really made the most of it. Later, he told Frank that he "tried playing with him", "tried playing against him" … it was obviously a challenge!

Frank asked her, "How is it so far?" She said it was good, and said, "I know why I am here." Frank asked, "Why?" She said, "Because it feels good to be here … it is warm … " Frank asked her if she would do a ritual with him later that involves "shamanism" and "sexuality". She said it would depend on what it was … Frank turned to Charlie, and asked him if he would. He said, "I can't give you an answer right now … " He wanted to know what exactly Frank had in mind … He said, "Can I ask you what kind of ritual you are talking about?" Frank said, "Ask away!"

He asked something like, "What is an example of a ritual that would involve 'shaman' and 'sexuality'?" Frank said, "Gestures", and Linda described the ritual of gestures. A couple came in right at this point, took off their coats and sat down. When Linda described the range of gestures, and described, "Exploring each other's bodies, using every part of your body", they put their coats back on and left!

But after Linda described Gestures, the girl who came with Charlie said that she would be open to doing that.

At some point while Frank was talking with the two of them, a friend of theirs arrived, and Frank talked to her too. She had heard about it from them, and she is a preschool teacher. Frank said, "A great job." Frank asked her what attracted her to the performance, and she said she was "curious" … her friends had told her about it, mentioned "shamanism" and "sexuality", and that her friend, who had seen the videos on YouTube, had also talked about "nude girls dancing", and this attracted her to the performance also …

Now we think Frank turned to Lisa, and asked her how she had heard about the performance. She said that Corey had invited her to it, and that she had then went and looked Frank up online. Frank asked, "And you still wanted to come?!" She said yes, she was curious to meet him, adding, "It is a rare moment of expansion for me, there aren't that many of them."

Frank asked her what she does, and she said that she works in nursing homes as an assistant physical therapist, a "new career" for her, and added that it was very challenging. Frank pointed out that Erika works at a nursing home, as an activities director. Frank asked her if she would read a poem, "Out of Isolation". She said yes. Frank said that he made a feature-length video of the poem. Tomek and the music student played on, and Lisa came up to read "Out of Isolation".

I lie here in my universe of the mat, my bed. I always have been here lying in my universe forever, forever. My mat, my pillow, my sheet, my blanket...for countless force-fed meals, enemas, baths, shaves, haircuts, pissed-on sheets...many many harsh-lighted days, many, many semi-dark nights.

As she began to read these first few lines, she started crying. She said, "I don't know if I can read this … " But she continued, and finished the poem, at times looking like she was going to cry again. Frank vocalized throughout the reading, basically playing "Jim's" part.

When she sat back down again, Frank asked her how she felt. She said that the poem got a little too close to home, and that working in nursing homes has been challenging for her. Frank told her that he was "black and blue" after making the video of "Out of Isolation", and Linda described the whole process of making it in L.A. with Linda Sibio, and how they did the whole piece all the way through each day for several days, so she was doing the rough exer-

cises, rubbing ice and brushing hard on his skin, every day! Lisa was curious where she could see that video and she thanked Frank for having her read the poem.

Now Frank turned back to the young couple and asked them if they would undress each other and dress each other up in the costumes/jewelry. Charlie replied, "I don't know if I want to do that on video … if it was just here I probably would." Frank asked, "Why?" He said that he didn't like the idea of people he has never seen before being able to see him. Frank asked again, "Why?" He said it was hard to explain. Frank said that is why he Frank is here, "to ask the hard questions." Charlie replied, "That's good, I like it." He went on to explain that "they", the people watching the video, are not sharing in what was there, are very removed. Frank asked, "How do you know that?" He said he guessed he didn't, but he knows from personal experience how people watch things online, clicking between windows, not really giving it their full attention, not really getting it … Frank asked Charlie's girlfriend if she watched the videos like that. She said no. Frank asked Lisa if she had looked him up like that. She also said no, although she said that she could see where Charlie was coming from. Then Lisa suggested turning the video camera off.

Frank said that this would deny possibilities, and Linda talked about our videos on vimeo.com, and how there are 5-6,000 plays each day, and how we have gotten responses from all over the world from people who could never attend a performance saying how much it meant for them to see them, and from people who look forward to seeing the next performances.

Perhaps it was around this time that Ken Cheetham arrived, and a few others who sat toward the back. Frank turned to the guy who had been the early bird, and we found out that he was traveling from New York City, that he does construction safety consulting, and is out here on a job, and that he came from seeing a flyer on the street. He was attracted to it because he likes performance art. Frank asked him, "What is performance art?" He said that to him it is the experience of seeing the artist create the art live, that it is happening right there in front of you. He has always liked this kind of art. Frank asked him what he does for fun, and he said that he liked the theater and, "I like to explore." He said he thought he would check this out. Frank asked him if he would help Linda undress Frank. He said, "I don't know if I want to get that involved yet with this show." Frank said, "Hey, the flyer said 'audience participation.'" The NY guy replied that this can mean a lot of things to a lot of people. Frank asked him, "What does it mean to you?" He talked in terms of how "we all have our boundaries", what "we are comfortable with", what is "appropriate" … He said he knows the point is pushing it, but everybody has a point where it is not appropriate. Frank said like in "Out of Isolation", "appropriate behavior".

The NY guy went on to talk about how one's idea of what is appropriate, the line that you don't want to cross, can come from upbringing, or morals, or the law … Frank asked, "Which is it for you?" He replied that it was a combination …

Frank asked why helping Linda undress him crosses a line. What boundary does it cross? The NY guy said it was the way "it feels", or "could be misconstrued". He talked about the public having different perceptions, and how people could use it the wrong way against you. He said it was different for people who do it for a living as opposed to those who don't.

Frank said, "Mmmmmmmmm!" Frank said that he pays to do these performances.

The guy replied that he didn't mean that the person had to make money at it,

that there were a lot of people who act because it's their thing, or jump out of airplanes, etc. But if it's "not your thing, not comfortable", then you don't. He said there are different perceptions … he likes discussing it, that's important.

Frank now asked the big guy to drum, and asked if the preschool teacher would read his poem, "Boundaries Kill". She said no! She said she would "rather just observe" .

The guy from NY volunteered to read, so he came up and read the poem.

Now Frank turned to a guy who had recently come in. He was a youngish guy with a black goatee, and when Frank started talking to him, it turned out that he was the son of "Chloe", who had worked at Chihuahua clothing, a company which had started out of the workshops that Frank led in the late 70s. He had been walking down the street and saw a flyer, and brought it home and showed it to her, and she told him about Frank. Frank asked him how she is, and he said that she is doing great, and has a loving family to take care of her. Frank asked him what he knew about Frank from her, and he said, "Not a lot," that he stays away from his family a lot, and travels a lot. But he also said that she was happy that he was going to the performance. When Frank asked him why, he said that it was because she had good memories of doing this kind of thing when she was



young, and was glad to see him getting into the same things she was into. He also said that he is a tattoo artist, and part of his traveling around is looking at images for tattoos.

Frank asked him if he had any tattoos, and he showed them to everyone. He had one on the inside of his lower lip that said, "FUCK", and Japanese symbols on each finger of his left hand, from the "book of the 5 rings", which represented the five elements. He also had tattoos on his back, one on each shoulder blade, which he had drawn himself, which reminded us of images from the Mexican "day of the dead". Frank said, "Just like show and tell", which was a reference to the preschool teacher. And he asked if the lip tattoo had hurt. The guy said, "Not as much as you might think," and described how his anticipation was really more intense than the actual experience of it. Linda described how people have always said Frank should get tattoos, but he has always said that he doesn't like pain! And that it would be "overkill" because his body is already so much.

Now Frank asked Ken to talk about the performances he has attended. He talked about the unexpectedness of the performances, and how it was interesting to see the different reactions people had to the performances. He said that sometimes it seems like nothing much is happening, and then other times, a lot. He said, "I never know what to expect."

Frank said, "Me either."

Now Frank turned to a guy in the back with a beard. It turned out that he is a Vimeo video maker whose video Frank had liked and used for his public access show. The guy described it as an erotic music video to a song called "Sugar". He said it was hundreds of pounds of sugar in a wind tunnel in a house. Frank asked him if he had seen "In the Mess". He had not seen it, so Frank and Linda described it.

After the description, the guy said, "You wouldn't be able to do that in my home town in Missouri!"

Frank asked him about how he made the video, and he talked about how there were a series of coincidences … they were able to get a great deal on hundreds of pounds of flour, which they used for the sugar, etc. Frank and Linda told him how they had used flour the first time they did the human hot fudge sundae, but they couldn't get it out of Frank's hair, and they had to cut all his hair off! The video maker talked about the flour becoming like cookie dough from any presence of moisture, and how his video camera was ruined, so it became an expensive decision.

Frank said, "What we do for art! And they think we make a living at this … " Obviously directed at the guy from NY.

Frank asked the video maker if he could talk about the videos he saw of Frank's. He said that he watched one that was similar to this, which he said became "sensual artistic play", "pushing boundaries with each other about touch". Frank asked him what he got from the videos, and he said that they made him curious. He said, "Part of me wonders if I am that free … "

Frank asked him if he had watched the whole video, and he said that he did watch most of it, he had to admit that he jumped around, but he watched a good portion.

Frank said, "People think people don't watch long videos." Linda went on to describe our experience of how the longer videos are more popular. Long performances that may contain short sections of nudity or erotic are much more popular than short excerpts that only have the nudity, etc.

Frank asked Charlie what he made of this. Charlie said that he didn't know what to make of it.

Frank and Linda said, "People want depth, that's what we make of it." And

Linda expanded on that idea, saying that people liked seeing people being people without the extra stuff, "raw", "vulnerable".

Frank added, "Which is why I video."

Frank asked the girl who came in with the video maker, a girl in a hoodie, how she heard about the performance. He had shown her the flyer online and some videos … she mentioned "girls dancing". Frank asked her what she does, and she said that she was traveling, trying to figure out where she wants to live. Frank asked her where she is from, and she said, "Indiana." Frank said, "I understand." She also said that she likes to create art and give unconditional love to all beings. Recently, she has been sewing hearts on all of her clothes, cutting out fabric hearts and passing them out to everyone she meets. She wished that she had enough to give everyone there.

Frank asked if the video maker and her would undress each other and dress up in the costumes. She said she is personally not comfortable being in front of cameras.

Then Frank asked Lisa and Erika to talk for 5 minutes about working in nursing homes. Lisa talked about it being a life changing experience for her. Frank asked her why she was crying when she read the poem. She said that it was because what is in the poem are some of the things she sees everyday … it made her think about the people she works within the nursing homes, and how she feels that many of them are "abandoned" by friends and family, and how it won't be long before that is her, or any of us … She talked about how the health care system is broken, and there needs to be a complete change to make it work for everyone, to take care of everyone. She said people are living longer, so things need to evolve and change. "Do you want to live to be 100, if this is the way it will be?" she asked.

Frank asked her, "Do you have fun?"

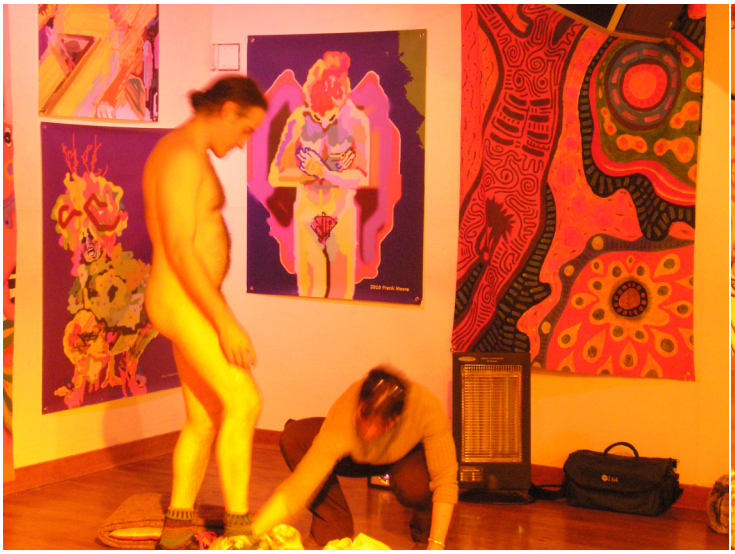
She said that she has moments of meaningful connection, but she can't say that she is having fun yet. She is not having fun yet, but she would like to find a way to have fun. Frank told her to ask Erika how to have fun. Erika started talking about her experience, but Frank literally wanted Lisa to ask her! Lisa asked Erika, "Erika, how can I have fun?!"

Erika talked about how dressing up, wearing colorful clothes, funny hats, etc. in her experience really works to open things up … Frank said that he told Erika to wear revealing clothes, sexy clothes … that was how to have fun, open things up. And Linda told her all about Francine, our friend who is a long-time physical therapist, who has always worn sexy clothes, but practical.

Frank turned to Charlie's girlfriend, asking, "How is it so far?" She said it was good, that she felt comfortable. Frank said, "I will try harder!" He asked her why she felt comfortable. She said that it might be the music … Frank said "the cool cat" playing the music was Tomek, and then he talked with Tomek for a bit about the gigs that he would be doing the next weekend, asking Tomek if he would play with him for them.

Now he turned to the preschool teacher, and asked her the same question. One thing that was very noticeable was how dramatically the facial expressions of Charlie, his girlfriend, and their friend the preschool teacher had changed through the course of the performance. Basically, after they had all said, "no" to the things Frank asked them to do, their whole body language had turned from excitement and enjoyment to a deadened flatness. It was extreme.

The preschool teacher talked about the performance giving her "thoughts". Frank asked, "What thoughts?" She said some-





thing like, "the potential for something like this to reframe peoples' ideas of sexuality." She said that she hadn't seen the videos that her friend had, so she was still a "little confused", but she thought she was slowly piecing it together.

Frank said, "What is the door? It is what you jump through, or did not jump through."

"Do you like this?" he asked.

She said, "I do."

Frank said, "I can tell you it was just beginning. So next time, jump. Like your kids. Would they play with the costumes?"

She said, "I'm sure they would love to … they are more open than I am in a lot of ways … "

"Why?" Frank asked.

"Why they are so open, or why I am not as open …?" she asked.

"Both," Frank said.

"I guess because they haven't fully internalized what is appropriate behavior yet," she said.

Frank said, "Yes. They just play. Is not your job really to keep them from limits?"

She said, "In some ways … "

Then Frank asked her if she would read his poem, "No Cannots"? She did read it, and then sat back down.

Frank turned to Charlie, "How was it?" Charlie replied flatly that it was "wonderful". He continued saying that he had enjoyed being part of it, learning about himself, hearing people come and talk openly, and enjoyed seeing the way Frank listens and expresses himself and hearing his poems.

Frank asked the guy from NY the same question, and he replied that he liked it a lot. He said that it "shows a lot about us, that we want to express ourselves but feel confined by society" … He said that we are all "victims" and "afraid more of what others think of us". He said that it has gotten a lot worse lately. He said that you come to something like this and feel like you want to participate, but "we all fear losing our jobs or bad talk from people." He said the performance makes you think a lot, and "hopefully coming to something like this was a start for me … " He said he was glad he came.

Frank said, "To my knowledge, no one has ever lost their job by coming here and participating." In fact, he said, people have gotten jobs from being part of the performances.

This led into Frank and Linda talking about Erika and Corey at their jobs. How Erika is the activities director for a skilled nursing home, and everyone knows what she does, knows about Frank, etc.! And rather than it being something that endangers her job, it actually enhances people's feeling for Erika. The common perception would be that for someone in her position, working closely with older people, that she should be "careful", but it really is the opposite that is true! And at the grocery store where Corey works, he tells everyone about

the performances, hands out flyers, etc. They all know what he does, fellow employees and customers too, and they like it!

So Frank turned to Lisa, one of those customers, and asked, giggling, "So will you undress Corey?" There was lots of laughter, including from Lisa! She said, "I need to know why … I need to know why it's so important for people to get undressed. What's the point …? Someone chimed in, "Because it makes us uncomfortable?"

Frank said to Lisa that she can find out what the point is by doing it. She asked if she undressed Corey, who was going to shoot the video. Linda said, "His sidekick!" Alexi. So finally she said, "What the hell! But he doesn't get to undress me, I undress Corey, right?"

Frank replied, "Never give me ideas!"

Then she started talking about needing Corey's permission … Frank just screamed, saying that wasn't Corey standing there, waiting for her to undress him, enough?

While Lisa awkwardly undressed Corey, leaving him with only his shoes and socks on, and holding the stack of clothes that she had neatly folded for him before bowing to the audience, Frank pointed out his paintings, both the large vinyl prints and on Corey's t-shirt.

When Lisa sat back down, Frank asked her how it felt. She said that it felt uncomfortable. There was a short back and forth about whether it felt good however to have done it, and at one point in response to something Lisa said, Frank said, "Like physical therapy". "This is going to feel uncomfortable at first, but it's good for you." Lisa started asking if that was the point, to feel uncomfortable, if that was good for her … Frank asked her if it was getting less uncomfortable now. She said she wasn't sure, that she was going to have to process it for a little bit, that it might take some time, possibly days …

Frank had Linda read the warning sign, which talks about exactly that phenomenon of "threatening your everyday reality" and "questioning the common morality" taking days to appear after the performance "ends".

Now Frank talked with the tattoo artist about his experience of the night. He said he found it "very enjoyable." It was very different from other things that he has attended. He enjoyed watching everyone's expressions. For instance, he said Lisa seemed very uncomfortable even though she was fully clothed, whereas Corey looked comfortable and he was the naked one!

Frank pointed out, "But Corey has been doing this for 18 years." Linda added that this might be why he was comfortable!

He went on to say that he was very comfortable with his body … but he would be very uncomfortable helping an elderly person with their diaper or doing physical training like Lisa does … Frank asked him why, and he said that he thinks it is because he can see what he might become, and that would make him uncomfortable.

Frank said, "Hey, I was heckled by a 90 year old!" At the Chaparral House poetry reading, Raisa heckled Frank and called him "stupid"! Frank said she made the punk hecklers look "lightweight"! Linda said that Frank has had his hecklers over the years, and Raisa was way up there. Frank said, "She is alive."

And that was The End. But Frank did try to sell some copies of *Art of a Shaman*, putting it in the hands of Lisa, and Charlie! Some people stayed a bit after this. Lisa stayed for a while talking with Erika and Ken. Erika said later that she was talking a lot about her fear of being "old and alone", and Erika told her about Betty!

We talked for the rest of the night, and for days afterward about the performance,

looking at how the people who came so completely limited their experience and the possibilities, and the flawed logic they used to rationalize this, and how Frank kept going even when it seemed so dismal because of all of the "no's". It was perhaps the first time in this series where Frank and Linda spelled out so directly what the audience was doing by not "jumping", and also really driving home what the videoing of the performances is about, and blowing apart the "fear" pictures and stories that people used to avoid jumping in and participating, using our own lives as examples.

EMAIL

From Al@1826
Wednesday, March 07, 2012
Subject: UZofF 03-03-12
Isolation of the closet. Peoria Illinois. Same age as Frank. Escape through performance. Music, acting, singing, dancing. Stumble into performance art. Nudity extends performance art. Intrigues, excites, enhances, accelerates, fascinates. Not an end but a beginning. Opens a door. Always watching a performance. Cast of characters. Linda is remarkable. Respect. Michael's art. Michael in O-horror. Michael in Reality Workshop. Carlos' reality. Friday in UZofF. Can't change voice and humor. Michael in "No Tongue". Watch in three windows. Rehearsals for light. Performance for voice. You solved that problem. Erika in WBofPSSN, PFofI, etc. Her contribution now. Corey lifting Frank in WBofPSSN? Like Corey as naked camera guy. Corey and Alexi. Alexi in O-horror? Alexi in Reality Workshop? UZofF. Always watching a performance. What is uncomfortable? What is zone? What is fun. How do the three intersect? Definitions flow. Pumpkin may have valid safety concern. New York guy may get more negativity from non-participation than participation. Depends on who believes in Frank Moore. Wasted opportunity! Lawyer. Run for Presidency. Pre-school teacher. Beautiful young woman! She changed. She jumped as high as she could. Thanks for the last ten minutes. Like to be there.
Al@1826

Frank's Reply, March 23, 2012
I am sorry that it has taken me so long to answer your great email, Al. As you probably have seen, I have been performing a lot these last two weeks and then recovering!

Your email shows why I video the performances. The questions you raised are the questions which the experiments [the performances are experiments] are exploring in the ever changing social environment. Since the environment is ever changing [and the performances are one of the things that are changing it] we never know what will happen next! And the actual performance is not what happens within the time / space of THE PERFORMANCE. Your watching the video of the performance is a key part of the performance, for an example.

Your email shows one of the advantages of putting the performances on Vimeo. You respond to the work in the context of the body of work rather than just to pieces. You see how the work changes over the years. You see when people come into the work [like Corey in NO TONGUE] and when they disappear from the work. Of course what is up is far from complete. We have put up just a fraction of the videos we got so far! Stay tuned! And we didn't video most of what we did. And someone stole our reel to reel videos in the late seventies. And I started doing what I do in the mid- sixties!

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, April 7, 2012

BY FRANK MOORE:

Well, last Saturday's performance was another NO drama! It was a room of people who don't know the basic fact of life that you get what you put out. They think putting out is below them. So that was what the performance dealt with, to the great music by Kene-J and Shirt!

Time to take things to the next level! I am working on it!

BY DA BOYZ AND ERIKA:

We got a great send off to this month's performance. Frank got a series of emails right before we left from Vimeo fans about recent videos that Frank had posted. Linda said it was as if they knew we were possibly heading into the land of the "No's", and wanted to let us know that they really got and appreciated what Frank is doing!

This time, we were all there at the same time, and early! People started arriving before 8pm, as we were putting on the last of the light gels … the first to come in were an older guy with white hair in a pony-tail, and a young woman with shortish brown hair who had a very engaging vibe. She came right in and asked if we needed help setting up. Linda said thanks, but we were just putting the last gels up, and Frank encouraged her to look through the free stuff that we have out.

After Frank was set up, he turned first to the guy with the ponytail, asking how he had heard about the performance, and what attracted him to it. He said he had heard about it for a while, and was curious to come check it out. Frank asked him, "What have you heard?" He said that it was "interesting", and that you "never know what to expect." Frank asked him what he does, and he said he is an associate professor, teaches computers, and for fun he works out, takes hikes, goes camping … Meanwhile, the girl had gotten up to get her camera phone, and asked if she could take a picture of the warning sign on the wall. Frank said sure, and asked her if she was the "fly on the wall"? A little background: a week before, a girl had called Frank about the performance coming up, and had asked if she could be a "fly on the wall" at the performance. This was a project for a UC Berkeley class of hers. She had to take several photos, and to just be a "fly on the wall" at an art event. She had somehow missed that she was calling about a totally interactive performance, and when Frank spelled that out, and also when she found his Vimeo videos while they were talking, she quickly exited the phone call! So when this girl started taking the pictures, Frank asked if she was the "fly"! She obviously didn't know what he was referring to, and said she didn't know what that was, but she could be the "fly on the wall" if he wanted her to! Frank said that he would take that as a "no"! Because the fly on the wall would not have said, "I don't know what it is, but I will do it if you want"! Frank told her about the girl who had called, and she laughed, saying, "That's not me!" Frank asked her, "Who is 'you'?" She said she was Kramer. That's what everyone calls her, it's her last name.

Frank asked her how she had heard about the performance and what had attracted her to it. She had seen it listed on Squidlist, and was attracted by the "improv", "music" and she said, "The price was right!" FREE. She continued, "At least I won't be out anything, right?" Frank replied, "We'll see … " She laughed! "Well not money,



anyway," she said. Frank asked her, "What do you want from this tonight?" She said, "I have no expectations. I have no idea what to expect."

Frank asked her what she does, and she said she is a massage therapist for a tech company in Dublin. She has been doing it for 11 years, enjoys it, is good at what she does. And for fun, she continued, she said she liked dancing, hiking, and (jokingly) "long walks in the rain". Laughs. Frank asked her if she sings, and she said that she is not really a singer, but she likes to sing, but she is not really that good at it. For example, she said, she was driving in her car and singing, and stopped at a stoplight, and the driver in the car next to her turned to her and said, "Don't do that." Much laughter! Frank said, "Everyone is a critic." She continued, singing, "Don't matter if it's not good enough, for anyone else to hear … just sing … sing a song!" Frank asked her if she would sing a duet with him. She said ok, and while Frank had his mic set up, Linda said that Frank's band, The Cherotic All-Stars, played a couple of weeks ago at a memorial for a good friend who was a punk rocker who had passed away. "Bob Madigan's Memorial Hootenanny and Séance." We were the headliners because Frank and Bob had played a lot together and were close … She described how Frank pulls musicians from all the other acts in the night, so that the All-Stars is a huge band, and Frank sings and Linda and Erika and Frank are usually nude, dancing erotically with each other. Frank added: "That is a hint."

Kramer now sat next to him and Frank started vocalizing, and she started singing to the tune of a popular song, making up words about her and Frank … Soon Frank asked her if she would read a piece of his, "Playing" … but Linda could not find it in the binder. There was some time spent looking for it, but it turned out in the end that it was not actually in the binder yet. So Frank chose another piece for her to read: his poem, "I Came to Play". She did a great reading of it, and clearly really liked it. When she finished, there was applause, and Frank told people not to clap. Linda explained that clapping is an artificial ending, whereas it is not really an ending, but things are continuing …

Frank asked her if the poem described her. She said yes it did. She basically said she has the same approach to life, "no victims", and tries not to have goals.

We think at this point Frank asked her, "Will you play erotically with me later?" She broke into laughter! "Best line ever!" she said. Frank said, "I am full of them!" She said she had noticed! She said, "I said 'no victims', but I may end up hurting you." Frank explained, "Later" because he needed to pick on other people first.

Now Frank turned to a guy who was lying down with his head on a gal's lap. Frank asked him how he had heard about the performance, and he said that she was the one who had actually found out about it. She said she had also seen it on Squidlist, and had been attracted by the words in the title. Frank asked, "Which one, 'Uncomfortable', 'Fun' or 'Zones'?" She said, "Uncomfortable and Fun." "Why?" Frank asked. She described how she liked uncomfortable situations, when things are "awkward" … there is this energy, "adrenaline".



Performance poster by LaBash.

He replied with a short laugh, "I'm not sure how to take that. Do you like me?"

Frank said, "Do I matter?"

The guy: "Do you suspect that you don't matter to me?"

Frank said, "You are that kind. You keep digging a hole … " Frank continued, "What I mean is if she is a great judge of people, and if you are with her … hence you must be great."

But the guy had already worked himself into some kind of snit, and was solemn faced through Frank telling him that he is great … And after Frank finished, he replied, "So … to say that "you're that kind " feels insulting, hurts my feelings … I came here sad … I feel some hostility from you. That makes me feel sad. I feel you are questioning my friendship with my good friend. That hurts also. I appreciate you are speaking your truth, but I want you to know how it feels … [tearfully]

Frank replied, "What about what I just said?" And his friend Sue said to him, "He was saying something nice … " She put her hand on his back …

The guy started to say something in reply, but stopped himself, and just said,

"Thank you … I came here sad already … Thank you."

Frank said, "A lot of people have to just be who they are."

He said, "I agree."

Frank asked him, "What do you do for fun?" He replied that he likes to dance, and said, "Would you like to see?" Frank said, "Yes!" He turned to Kene-J, who had come in earlier, set up and started playing the keyboards, and asked him if he could play some blues. Kene-J said he really couldn't, so the guy got up with Sue, and they went up to the back of the space, and started dancing in a swinging blues style while the guy actually sang a blues number a cappella, and actually was singing it to Frank, lines like "I'm sorry" and "Come back home!" The dancing and singing were great. And when they sat down again, Frank asked him, "Do you have a band?" He said no … Frank said, "You should. I do …"

Frank said, "I have nerve …" And then he told the story of having Big Willie on The Shaman's Den. Linda described Big Willie, a great blues musician who used to, and maybe still does, play down in SF where the cable cars turn around. He came on to Frank's Sunday night internet show with his son, Little Willie, and when he got started playing and singing along with his cassette, Frank just started right in singing with him! And he loved it!

There were a lot of people coming in, the room was filling up! Frank now turned to a middle-aged guy off to the side. He has known about Frank for years, and saw Frank's "brochure" at Moe's books. He said he has been to performances when Frank was with Debbie, "15 years ago" … He looked Frank up online and was really impressed to see that Frank was still doing stuff, and all that he was doing! In the course of talking about his previous experiences at performances, he talked about being blindfolded and led into "the cave" …

Now another whole crowd of people came into the already packed room. It was Shirt, from previous performances, with a posse of 5 or 6 young punks. It wasn't long before most of them left, but Shirt stayed until the end. Frank said to him, "I was wondering about you!" Shirt said yeah, he was back in town now. Frank said, "Get to work!" Frank said he could join Kene-J playing music. "Kene-J AKA Tha Archivez AKA Son AKA doesn't know who the fuck he is!" Kene-J said, "Oh Pop …"

Looking at the very full room, Frank said, "I might have to rethink this!" Then he turned to the guy who had been to previous performances and asked if he and Erika would undress each other and dress each other up in the costumes. He fumbled a bit at first, not quite getting the idea that Frank meant him, now! But then he agreed, and Erika undressed him and dressed him up in a net skirt, feathered boa and jewelry, and he undressed her, dressing her in a net skirt and little else!

Meanwhile, Frank talked to a group of young black women sitting toward the back. The first girl had found out about it from a website, Oakland Events, and had thought it sounded interesting, and also the fact that it was free! She said she had never been to anything like this before. Her friends had both come with her, one of them said that she had really wanted to spend time with her friend, hadn't seen her in a while … Two of them were nursing students, and the other was working and studying architecture.

Perhaps next Frank turned to a guy sitting in front of them. He had seen a flyer up at a local cafe, where we had just recently started flyering! He had been attracted by the look of the flyer, the lettering and graphics … He said he is a "creative in advertising". Frank asked him, "What

does that mean?" He said that it is doing the creative part of putting together ads, for print or TV … Frank said, "So you are a madman …" He said yes. Frank pointed out that he had to translate what the guy had said! "Are you good at your job?" Frank asked. He replied, "I think I am, but I can always be better …"

Frank asked him if he is a "word" man or "graphic". He said he started as a graphic designer, but now he is more on the "creative" end, so he is more of a "word" guy, which he finds more interesting.

Now we think Frank asked the blues dancer and Sue if they would undress each other and dress each other in the costumes. They both said no. Frank asked them each, "Why?" The blues dancer said that he did not feel comfortable getting undressed in front of people he doesn't know, and that this didn't feel like a safe environment to do that in. She said that she also did not feel comfortable doing that. Frank pointed out that this was "The Uncomfortable Zones of Fun". She said well it sounded "uncomfortable", but not "fun". Frank asked her why. She said she just did not want to do it.

Frank asked her, "Would you undress Linda?" She said no …

Frank asked Kramer if she would undress Linda, and she said ok, and Linda got up with her and she undressed her, and sat back down.

It wasn't long before the blues dancer and Sue got up and said they were going. We noticed that he blew Frank a kiss before they exited.

At some point in here, Frank asked Kramer how the performance was for her so far, and she said that she didn't really have any expectations, but it was good, she liked it.

There was an older guy sitting near the front who Frank turned to next, and people just kept coming in! He had perhaps seen a flyer, and being involved in theater and performance himself, he often liked to come sit in and see what other people are doing in performance and theater. He talked about visiting his old friend Judith Malina, who is still going strong in her mid-80s, now creating a new performance in New York, something like, "The World According to the Living Theater". He talked about being inspired to do his own work … and talked about something he was working on that was "really big" … a political piece mixed with mythic characters … Frank told him that The Living Theater are his roots. And he asked him if he would read a chapter from his book at random. He came up and sat next to Frank, and picked out the chapter, "Art of Risking", which talks a lot about Frank's approach to performance, and was perfect both for the guy and for the performance itself! The chapter mentions Richard Schechner, and the theater guy said he had read the book Frank was referring to, "Environmental Theater". After he finished the chapter, Frank said that he "ripped off" Richard Schechner! And Frank and Linda told the story of how Richard Schechner came to a performance that Frank did in New York City, when he was starting to do "performance art", and the piece was actually taken almost completely from Richard's work. At the time, Frank thought he needed to "screen" people coming to the performance, but since has found that the performance itself screens people. But at this performance, the only person he felt like he would need to screen was Richard himself! But he didn't, and Richard honed right in on one of the female cast members, and attached himself to her, at one point telling her that he would die if she left his side. He would hold his breath and stop breathing. There was a point in the ritual performance where Frank would freeze people, so he froze Richard and the girl, and never unfroze them until the end of the

performance! To his credit, he stayed frozen as directed! And he came to another of Frank's performances years later in New York … in this one, Frank would meet one to one with each audience member as part of the performance, and when Richard came in, Frank asked him, "Have you changed?" He knew exactly what Frank was referring to, and said he had, "a little".

Perhaps now Frank turned back to Kramer, and asked her if she would read another poem, "Wrapping/Rocking". She came up and read the poem, and again seemed to really like Frank's writing. After she finished, Frank asked her if she would rock on his lap later. She asked, "Well, how much later?" And said something about her bedtime, giving the impression that she thought Frank was talking about after the performance. Frank added in there at some point to clarify the rocking: "like in the poem". And Linda explained to her that it would have to be before 11, because the performance ends at 11. Kramer said, "Ask me closer to 11 …"

Now we think Frank turned to the Madman and the guy he was with, who had his head in the Madman's lap. He asked the two of them if they would undress each other and dress in the costumes. They both said no too. The madman's friend said he wasn't "in the mood". Frank asked, "Why not?" His reply was that it would have to be the right circumstances, and the kind of people …

Frank replied, "What are you saying?!" But he didn't get it, that basically he was insulting everyone there, saying that we all were not the right kind of people. "If you paid us, we might do it …" the guy added.

It wasn't long before those two left, and really most of the room had cleared! There were a couple of young girls sitting toward the back who stayed, and Frank asked them how they had heard about the performance? They had just been walking along



Shattuck and saw a flyer, and being in a theater group at their school together, they were attracted by that part of the flyer. Frank asked them what they do in their theater group, and they said they do mostly improv theater games. Frank asked them if they would do one now. They said sure, they just needed a minute to think about what they could do. Soon they came up with a game … they would need to have a setting, and would need their characters provided, and a final outcome. So Frank said that one of them always says, "Yes". And the other always says, "No." The outcome was "intimacy". One of the gals asked, "What kind of intimacy?" Frank replied, "How many kinds are there?" She said, "Well, it could be friendship, family, sexual …" So Frank said, "Friendship turning to sexual." And the setting was their living room. They asked if they should really just say yes and no, or could they say other things too … Frank said, "Try it and see …"

So they started, and were creating a scene between two roommates/friends, one of whom was questioning the other's loyalty to their friendship … there was a lot of dialogue … At some point, Frank suggested just trying it using only the words "yes" and "no". It made a huge difference, and became much more powerful. They ended by hugging each other … the "yeses" turned from an accusatory tone to a more vulnerable "yes". And when they asked Frank what he thought, he said it was more

powerful when it was just "yes" and "no", and that he really liked the "yes".

Now he asked the two of them if they would undress each other and dress up in the costumes, and they both said no. "Why?" Frank asked. One of them said that they were not that comfortable with each other yet, and that they needed a little time … Frank asked, "How many minutes?" She said that they really weren't ready for that, and it wouldn't happen tonight. But they really liked the performance and they would come back. Soon they left too …

Frank talked with another guy at some point who was sitting toward the back. He had a thick French accent, and had seen a flyer. He said it looked different … Frank asked him how the performance was so far, and he said he was enjoying himself, and said, "I didn't think I would …" Frank asked him, "Why not?" Then he corrected that … he had meant that he thought he would enjoy it … this is why he came...

Now Frank turned to a black guy with a headband who had been there most of the night. He had seen a flyer right near UCB campus, and said honestly he was attracted by the drawing of the naked lady on the flyer, and then also the description … Frank said, "You are the first person ever to admit that they came to a performance because of a naked woman on the flyer. Ever." The guy replied that it was probably the first thing he noticed about the flyer. Frank asked him what he does, and he said he is a student of philosophy at UCB. Frank asked, "Why?" Laughs! He said that he has always had an inquisitive mind, always thinking, since he was a little kid.

Frank asked him if he would come up and read a piece Frank wrote: "Locked In/ Locked Out". When he sat down next to Frank, Frank asked him, "Do you exist?" He said, "Oh I'm not prepared to answer that …" "Probably not!" Then he read the piece … Meanwhile, Kramer had left the mat, and was checking her phone, going to the bathroom, stretching … looking like she was getting ready to leave.

Frank caught her before she left, and asked her what she thought of the performance? She said, "Well I was expecting more rhythmic music and dancing, but … I like your philosophy. And I like your poems … Thank you." Frank said, "Come back!" "I will," she said. "Thank you." "Thank you."

Now Frank turned to Kene-J … "Son, I need a big finale."

So Kene-J came up and sat next to Frank, Mikee turned his CD on, and he did two of his songs, which were great! Linda said later that sitting there nude with Erika on the mat, listening to Kene-J rap, made her feel like this was what it was all about, and what people weren't getting. That feeling, just being together, relaxed, enjoying. Shirt and one of his friends were still there, and Shirt played along with Kene-J on his bass clarinet, and his friend was shaking shakers to the beat.

After Kene-J finished, Frank asked people what they thought/felt about the performance.

First he asked the associate professor … He said that he had enjoyed it, and said something like that people seem to have come with a certain expectation, and when they saw what Frank was actually going for, they just did their little thing, and left!

Frank asked Linda to talk about the performance, and she said that it really felt like another performance of "no's". She said there were a lot of people, and it felt like

COMMENT ABOUT THE PERFORMANCE ON VIMEO.COM:

Michael D commented 3/28/2015:
Beautifully filmed, but sound could be better. Fascinating. Most of you Americans have much work to do on your crippling inhibitions; you are the Western equivalent of the Taliban, wrapping bodies in shapeless bags as if there were something shameful to hide!!



people came in with a sense of excitement, but really when it came to going beyond a certain surface level, it was all "no".

The philosophy student said that he probably would not have taken his clothes off because he has been in a shell for 2 or 3 years, and this would have been a bit much, but that he feels like being there at the performance and Frank were helping him come out of his shell.

The guy who had been to previous performances tried to explain the lack of participation by comparing it to performances in the past, when "Debbie" would go around and undress people … as if this would have made a difference in the level of involvement with that night's audience. In fact, Frank said after the performance, he never had Debbie undress people in performances.

The theater artist said he had really enjoyed himself, and said that he actually felt very comfortable, relaxed. Frank asked him to say more about his experience, but he really couldn't think of what to say … he said he didn't really know, he guessed he just liked hanging out with Frank. Frank said, "Me too." Earlier, Frank had said that they should get together, and after the performance, they exchanged contact info.

Frank also asked Shirt what he thought. He said he had enjoyed it, and really liked that acting exercise … he had done something similar in an acting class where the actors said, "I love you" in many different ways, and it was really interesting how it could change. As his friend was stepping out, Frank asked him too what he thought. He said he liked it. Frank asked him to expand on that, but he really didn't have anything else to say about it. He liked it.

Frank said, "The End."

As we started breaking things down, Frank and Linda talked with Shirt some more … he had been in Oregon, mostly Portland, since May 2011 … the last time he had come to a performance. He wasn't



sure how long he would be here, but he had to come back because he ran out of money. Frank said they should get together and jam, and they exchanged numbers so that they could set it up.

They also asked Kene-J if he had gotten their emails about Frank's Skype performance and the Bob Madigan memorial. He hadn't, and was bummed that he missed out on those because he would have liked to play. He said he has watched a lot of the Vimeo nonfilms and really likes them, and Frank told him that the "Erotic Campaign" video is among the top 5 in views almost every day! That was a performance that Kene-J had been in, jamming and rapping, and had really liked. Frank told him that we are now getting around 7,000 views almost every day!

As we broke down the set and ate popcorn, we talked a lot about the performance, mainly about the last 6 months of "no" performances, and what could be the cause … how the people who came seemed to be looking for something other than what Frank was doing, and not really getting it even after experiencing it firsthand in the performance … Whereas in earlier performances in the series, there was this feeling, often right away, that people really were getting Frank on a basic level, and getting what he was going for, and much more willing to jump in and experience and risk. Where were all those people, where did they go?! Were they the kind of people who were now more involved in things like the Occupy movement? We wondered what it would be like to take these recent audiences through the earlier format of the extended performances, the guided rituals like "The Cave" and the "Journey to Lila", but it did not seem like the end result would be different because people weren't basically willing to risk.

Linda talked about how Frank has stripped everything down to the bare essence! And people are just not getting it. It seems that at this point, it is too far out there to just directly ask people to undress each other, to play with each other … She said Frank is really just saying, "Get real!" Frank said that we are going through a contraction. He has written about the concepts of expansions and contractions, natural parts of life … and we are now in a contraction … we have been through them before, but not necessarily during a monthly performance series, which makes it so much more obvious!

EMAIL:

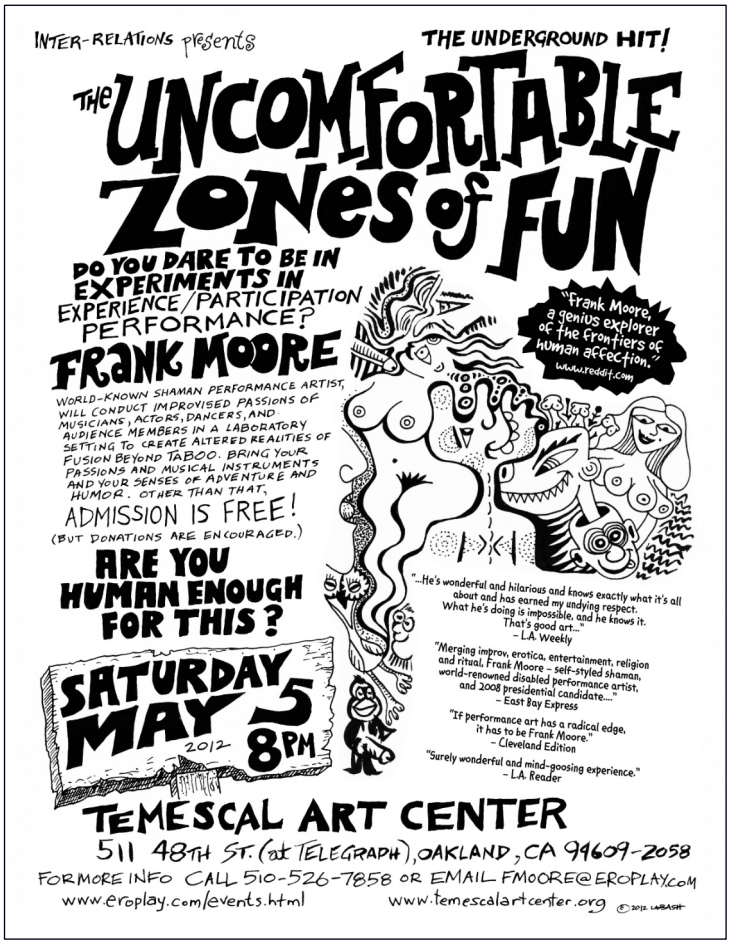
From Al@1826, April 14, 2012
Cast of characters: Leigh, Alumnus, Improv girls, Ballroom Blue, Mad Men, Rapper son. Philosophy guy is the player. Always a performance where actions may be spontaneous or staged. Sequence may be non-linear. Mad man's reality seriously challenged. Dramatic exits. Terrific finale image uniting Philosophy guy with Rapper son. Always interesting as layers are stripped away. Al@1826

Frank's reply, April 14, 2012
What a wonderful review!

The Uncomfortable Zones Of Fun

experiments in experience/participation performance

Saturday, May 5, 2012



Performance poster by LaBash.

BY FRANK MOORE:

Hey, this one was much more dynamic than they have been for the past six months! That is not to say it couldn't have gone much farther. But everybody worked. A lot left shaken up! A lot of seeds and time bombs were planted! Reality happened!

BY DA BOYZ AND ERIKA:

When we had gotten all set up & the camera going, two people had already arrived, a young guy in a green felt hat, and an older man with a pony tail who had brought his own floor lounger, so that he had something to lean back against. The man in the hat was absorbed in one of our totes of free stuff, and was looking through a small press chapbook. Soon, two gals arrived, and Frank asked everyone to scoot closer.

First Frank talked to the guy in the hat, who we found out later was from Peru – how did he hear about it? He had seen it on an improv events site, and really liked the long title. Frank said he would like Frank's other titles then! Linda talked about how Frank was known for his long titles, and she referred to the series of gigs we did at Kimo's punk club, where Fluff Grrrl's Bob Madigan booked Frank for a bunch of holiday shows – for example, The Satanic/Tantric Valentine Massacre of Love.

The man in the hat said he liked really long titles to really short songs. Frank asked him what he does, and he said he has been surviving, doing irregular work, but he would like to do more art so he has been trying to get more time and space to do it. Frank asked him what kind of art he does. He said he does music, performance video, photography. Frank asked him what kind of music, and he said different kinds, mostly electronic, and that he likes creating different aliases and playing under pseudonyms.

Frank asked him if he would play music, using the instruments we had set up, and he said he could; he usually composes on the computer. He would probably do some drones, weird stuff. Linda asked if Frank meant now. Yes.

"Oh, now?" He was surprised, but said sure, and started playing on one of the keyboards.

Frank turned to one of the two gals who came in together – she came because her friend invited her. Her friend had seen it on a free events calendar site and they had tried to come once before, but missed the bus!

Frank asked the first girl what attracted her to this. She said she liked the pictures on the flyer, and Frank asked her to expand. She said she didn't know, it made her feel kind of comfortable in a way.

Frank asked her, "What kind of comfortable?"

She said that comfortable in knowing that there was someone out there who wanted to create similar things to what she had in her own mind.

Frank asked her what she had in her mind.

She said, "a lot of nervousness", but underneath that a lot of something raw that she doesn't know what it is.

Frank asked, "What kind of raw?"

"Unrefined and unexplored."

Frank said, "Me too." But he pointed out that the art is erotic on the flyer. She said that that was also cool, she doesn't mind erotic. Frank asked her to expand on this, and she said she likes erotic art, it makes her happy to see something so human expressed without any inhibitions. Sometimes people make erotic art, but there is something distant about it, but she liked this because the drawings felt like they came from somewhere raw and experiential.

Frank pointed out that Mikee did the art, and did the large painted backdrop hanging against the back wall of the space too, and she said it made her happy. They also pointed out Frank's art, which she really liked. She said she wished she could do something like that. Frank asked her why not, and she explained that she thinks some people are more visual, and some are more auditory; it was harder for her to take something in her mind and put it on paper than it was to say it aloud.

Frank asked her if she would help Linda undress him. She said sure, and got up to help undress Frank. As they did, Frank referred to how there have been months of people saying "no" in the performances. Linda said it has been hard to get anyone to help her undress Frank!

After they undressed Frank, Frank asked her friend what she does. We later found out that her name is Leah, and the first girl's name is Anne. Leah said she is a case manager at a women's shelter.

For fun she likes adventures – she would be going fishing soon for the first time, and recently she went dumpster diving. She said she likes doing things outdoors. Back where she was from in Portland, she liked to go kayaking.

Frank then asked her if she would undress Linda, and she said sure too.

At this point another group had come in, and Frank turned to the guy – how had he heard about this? He had been seeing flyers for about a year in the east bay. Frank asked him what took him so long. He thought it might be that he didn't have anyone to come with, and also perhaps being uncomfortable being uncomfortable!

The woman he came with, in a black leather jacket, had seen flyers in the Mission for years, and actually came to Temescal some weeks ago for an improv show and saw the handouts there. Frank asked her too what took her so long! She smiled, she didn't really know.

Frank asked her what she does. She designed computer software and also was doing a masters in counseling and psychology. Linda described how Frank had gotten a masters in psychology using his many years working as a relationship counselor.

Frank asked her what attracted her to the performance, and she talked about the font on the flyer, and also the idea of "fun".

Frank asked her, "What is fun?"

She said it was the feeling of her heart smiling.



Frank asked her (her name was Isabel) if she would read his piece, "About Play". And while Linda got her set up to read it, Frank asked if Anne & Leah would undress Erika and put costumes on her, and they said sure.

Frank then asked Anne if she would let Erika undress her and dress her in the costumes, and she said yes.

After reading, Frank asked Isabel what she thought of the piece. She said she really liked it, especially the part about humans and animals learning most from playing. She also liked the parts about ritual, and said that often playing is looked down upon as being not serious enough, or important, but she liked how Frank talked about it.

Now Frank turned to the older man with the ponytail, asking how he heard about this. He talked about seeing the flyers in his neighborhood for years, and how people are always tearing them down! "People without brains." He described himself as someone who is always exploring outside of the normal boundaries, throughout his life. He had come to the previous performance where there were a lot of "no's". He talked about how he has the experience of doing things far beyond anything Frank has done, outside limitations, etc. That it was the only way to become a real individual. So basically he didn't see what was the big deal for those who had a hard time with it.

So Frank asked him if Erika could undress him and put costumes on him, and he said well, he didn't mind the undressing part, but he didn't want to be in costume, because it was gender-bending, and he had already done that a long time ago! Frank said the undressing itself was fine then.

Now Frank turned back to Anne & Leah, and asked if Leah would let Anne undress her and put costumes on. This was the first hint that something was going on between them, because Anne would not do this, even though she had already undressed Frank, and been undressed and costumed by Erika. Leah didn't say anything, but when Frank asked her if Isabel could undress her and put costumes on her, she said yes.

As they did this, Frank talked to the guy who was sitting next to Isabel. He had also been seeing flyers for years, and had come

to a performance about a year ago. He had heard that this might be the last one. Frank and Linda described how this was not the last performance, but the last "Uncomfortable Zones of Fun", and Linda explained how Frank had changed the name originally to "Uncomfortable Zones" because there had been so many people talking about their "comfort zones"! Now, because of all of the months of "no's", Frank decided to change the name completely again, to "RISK (in really big letters) For Deep Love".

Frank asked the guy what he does, and he said something about a musician's work collective. Frank and Linda then told the story of the end of LUVeR, the internet streaming audio/video station Frank had started 13 years ago. This had just happened, as they were recently contacted by lawyers for the RIAA. Frank talked about how "they" don't want the freedom of independent musicians with channels like LUVeR on the internet, so they try to shut it down. Years ago, this threat was already out there, and many channels had decided to fold to avoid any issues, but Frank had decided to keep going as long as they could, to wait until they came after him, so LUVeR was able to go into its fourteenth year! Frank had always paid what he called "the sharks", ASCAP and BMI, because all they wanted was a fee. But the RIAA wanted control, rules, and potentially back-pay for 13 years! So overnight, LUVeR disappeared! And Frank woke up the next morning, singing, "You got to know when to hold 'em, know when to fold 'em, know when to walk away, know when to run!"



But interestingly enough, Frank said they had just found this amazing channel, this underground stream with incredible music 24/7, that is not traceable, very underground, not even a website for it. People in the audience were interested, and we just happened to have handouts with the URL on it. Frank said he didn't know who was doing this stream!

Now Frank turned to a guy who had just arrived, asking how he heard about the performance. He had seen ads for it in the East Bay Express over the years, and had actually attended 3 or 4 months before, and it had been very interesting, and when he got emails announcing that this was going to be the last Uncomfortable Zones, he thought he would come down and experience it again.

Frank asked him what he does. He worked in health care, working with people who have MS and other mobility issues, and also teaches music, clarinet. Frank asked him if he would play music. He said he could, and asked if there were any requests. Frank said, "Background." So he got up and started playing one of the keyboards.

Another couple came in. She had seen a flyer at the 8th St. dance studios when she went for an improv class. Frank asked her if she did improv, but she said she just started. He was a marketing director for a home improvement company.

Frank now asked Isabel if she would read "I Came To Play" and asked the guy who came with her if he would let Linda

undress him and put costumes on. He said sure.

Before they did, Frank had Linda tell the story of Betty and her jewelry – how Betty, our church-going neighbor, gave Linda her jewelry for years, knowing that Linda would wear it at performances, with nothing else on! She loved it, and always wanted to see photos and videos from the performances.

Isabel liked the poem. She liked "playing beyond taboo" and "breaking through the wall", which she felt described what they were experiencing in the performance. She also liked the part about playing with other people, and not so fun to play alone, because she saw this as true in herself and sometimes forgets it. She found the poem inspiring.

Frank asked her how she got so clear. She talked about meditation, Zen practice, and that she worked with a shaman for a few years, which was one of the things that drew her to this, plus a lot of therapy.

Frank asked her how her experience working with the shaman compared to the feeling of Frank. She said the similarities were the ritual and group process, and the ritual being "co-created", and also being in a state of unknown.

Frank asked her now if she would let her friend undress her and put costumes on her. She thought for a bit, and said no, she didn't want to take her clothes off.

Frank asked why, and she talked about how she would feel self-conscious with her clothes off, and that she was at a level that felt comfortable to her right then. Frank said, "For the first 5 minutes." (re: self-conscious) They laughed! She said that was probably true!

Frank asked her friend how he feels. Now costumed by Linda, he said he felt good knowing that he broke through a new boundary and tried something new.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Pete Lechat commented 5/4/12:
Wishing you all the best from England for today's performance. Will be there in spirit. Pete

Frank's reply 5/10/12:
it is up on Vimeo! It is much more dynamic than the last few performances! I am back logged in my emails. I am working toward your long email to answer. We just put up a performance from last year because a woman who was in the audience wants to watch it with her sister!

chum5chum commented 5/13/13:
i haven't seen anything so raw and beautiful as what happened between the roommates here. very touching. But I think the late comers had a off setting energy and may have hurt the progress made with the more active participants. It would have been better to lock the doors after a certain time. awe inspiring nonetheless.

Frank's reply 5/20/13:
locking the door to the late comers would be like turning off the camera! It would create a fragility.

Remi's reply 6/7/13
I couldn't agree more!

Frank said, "The wall." Frank asked Isabel to expand on the feeling she was describing. She talked about feeling tension in her body, and not being able to be in her body, and wanting to be present. Frank predicted that after 5 minutes, she would feel in her body. She laughed again! "And you know it too," Frank said.

She said, possibly. She knew that feeling – when you get to the other side, and that the transition is challenging. Frank said he would come back to her.

Now Frank turned back to Leah & Anne, asking if the two of them would dance with each other, using the double elastic waist band Frank had created for the performances. Linda showed them what it was.

Anne said she would dance with someone else.

Frank asked why, and she said it was complicated, a long story, that she wouldn't know if it was ok. Leah didn't say anything.

Then Frank asked if she would dance with Erika, and Anne said she would, and then said she felt weird now for saying that.

Frank said he wasn't ruling out that Anne and Leah could dance together after Anne danced with Erika. Anne said that she

didn't want to prevent Leah from dancing if she wanted to.

Frank asked, "What if Leah wants to dance with you?" Would Anne dance with her if she wanted to dance with Anne?

Anne said she guessed, yeah. But then Leah said that she doesn't think Anne really wants to.

Leah said that she felt that part of it was that Anne should feel comfortable to just say no, if she doesn't want to.

Frank asked again, "Would you want to dance with Leah if she wants to dance with you?" She said, "I guess", but said she doesn't think she does.

So Frank asked Leah if she would dance with Anne if Anne wanted to dance with her. Leah said, "Um – yeah –"

Did she want to dance with Anne? Leah said she "wouldn't mind it", but it wasn't something she was actively seeking. She didn't mind doing it though.

So Frank asked Anne if "not minding doing it" was enough for her. Anne said no.

Frank said, "She has to want to." Anne said yes. She said she likes to dance, but – yeah.

People started playing music while Erika and Anne danced in the double elastic. It was great!

"Now what would happen if Leah changed places with either of you?" Frank asked. Anne said she could trade places with her if she wanted to dance. Frank asked Leah if she wanted to dance with Erika, and she said sure! So Erika and Leah danced with the double elastic as the music played on: flutes, keyboards, tambourines, percussion, toy instruments, vocalizing.

Then Frank had Anne read, "Wrapping, Rocking" while Erika and Leah kept dancing, and the music played on. After she finished the poem, Frank asked her if it would be easier for her to rock on his lap, or to dance with Leah.

Anne said she didn't know. She said she supposed she didn't want to do either one. Frank asked her, "Why?"

She said she guessed because she was shy.

Frank asked her to define shy, and she said she didn't like when people look at her. Frank laughed/screamed, "Try again!"

She said that she had trouble with both options because she didn't know Frank well enough, and she knows Leah too well. She said that she felt like rocking was really intimate. Frank said yes. She said she felt scared being intimate with anybody where it wasn't exactly the right combination of things, and she said that she didn't think she could find anybody that she would be comfortable with.

Frank said, "Hmmmmm. That does not sound like a workable definition."

She said she has been trying to work on changing it. She was getting tears in her eyes, starting to cry.

Frank asked her if she would try dancing with Leah, but she said no, sorry.

Frank asked her if she wanted deep friendship, and she said yes, holding back tears.

Frank suggested dancing would get her deeper. She said she thought that was true, but –

Frank asked her what would be the worst thing that would happen, and she said that she could find out she did something that someone didn't want her to.

Frank pointed out that Leah had not said that she did not want to (dance with Anne), and Anne said, "I guess I'm all about enthusiastic consent."

So Frank asked Leah if she could do that: enthusiastically consent to dance. Leah didn't really do that, but asked Anne, "Do you want to dance?"

Frank said, "You two are waiting for the other." "Why wait?" Anne didn't know.



Frank said he knew this was not "Risk For Deep Love" yet, but it was starting early!

The man from Peru at this point wanted to say something. He referred to Isabel's mention of working with a shaman. He said he had also worked with a shaman in Peru: he talked about the perception of time, moments of enjoyment and inwardness, how they will extend, and become something very quick, or very long. He said it was very similar to this. Frank said he has done 48-hour performances, where he really played with time.

Now Frank turned back to Anne. She said she was sorry for being stubborn. "So quit!" Frank said. They laughed. She said maybe another day. Frank said, "Now is now. Imagine talking to Leah after, if there is no dance." Anne didn't think that was so unimaginable. They normally don't dance together, so –

Linda explained that now they have a chance to move through this, that each of them are waiting for the other, and they have this chance, and so what will it be like to talk afterward if they don't take this opportunity?

Anne said she was more imagining what would happen afterward if she did dance with Leah. She felt that she would make Leah feel uncomfortable, and their friendship wouldn't be as good as it was before. Frank was willing to bet the opposite would happen. Anne said that this was something Leah would have to decide. Frank said, "Both." Anne said yes, but that Leah was not talking.

Leah said that they had had a lot of conversations about putting up limits because Anne needed them. So, Leah wouldn't mind, but she also wouldn't want Anne to cross anything that she has worked hard to maintain, which she thinks is healthy for herself. But Leah said she wouldn't mind at all, because Anne is one of her best friends, but she wants Anne to do what's healthy for her, because she knows that she has had a lot of interesting interactions with consent and boundaries and friendships, so she would hope to do it differently from past experiences. Anne was crying.

Frank asked Leah to read "Boundaries Kill".

Now, Frank asked if Anne would stand on one side of the room, and if Leah would stand on the other, and walk very slowly toward each other. They did it, giggling. "Now do what comes naturally," Frank said. They hugged. Then Frank called for music. They stood side by side again, apart. Frank asked them to walk closer to each other again. And he asked them to sway together, which they did.

Frank said, "I am that good." People laughed. "The roof did not fall down," Frank said. He asked, "How do you feel?"

Leah said she feels happy. The two of them faced each other and talked quietly together while the music played.

Frank turned to a new couple that had come in, asking how they heard about it. Shirt and a friend had come in too. Shirt is a musician who had come to a previous performance, and had also gotten together with Frank to jam. Shirt was the one who had told this couple about the performance. They were from New Zealand, traveling through the U.S. They would be going from S.F. to Portland, Seattle, Chicago, New York.

Frank said that the two gals could sit down. They told Frank that they were going to leave, and thanked him. Frank said, "And dance together."

When Frank asked the New Zealanders if they would undress each other and dress each other in costumes, they said no. Frank asked them what Shirt told them about this. She said, "Nothing". He said Shirt had told them it was a "musical evening". Frank said, "But you are not playing music." (Shirt and his friend were already playing keyboards.) The New Zealander replied, "But we're enjoying the music."

Isabel and her friend were getting ready to go at this point. Frank asked her what she thought of the performance. She said she was just in the bathroom and was



thinking that she would come back again, and maybe she would take her clothes off next time. Frank said that we do these performances the first Saturday of each month. Isabel thanked them.

And that was a wrap! Frank said, "I think we have planted bombs and seeds tonight."

The Peruvian man said, "Yes we have."

Now Frank hawked his book, *Art of a Shaman*, and as we started breaking down the set, Frank and Linda told Shirt and his friend Colleen about the end of LUVeR. Colleen was a local musician, and Frank invited her to an upcoming jam, and also told her he needed "plants" for performances. She was very interested. They would get together to talk!

Risk For Deep Love

a ritual audience participation experience experiment

Saturday, June 2, 2012

BY FRANK MOORE:

The new title did bring a more adventurous group than the last six months, making this much more dynamic. People did undress Linda, Erika and me and even a couple of audience members … And it was possible for Linda, Erika and I to dance erotic together. All of this has been hard in the past months! And there was great singing! But the crippling illness of saying NO still fenced things in, not just in terms of erotic possibilities, but playing music brought up the hiccups of saying NO because the possibilities didn't fit the pre-packaged pictures of what things SHOULD BE. But all in all this is a juicy one!

BY DA BOYZ AND ERIKA:

This was the first performance with the new title, "Risk For Deep Love"! As soon as Frank was ready, he was asking the handful of people who had already arrived to come closer. First Frank turned to Jacob, a man with cerebral palsy, to ask how he heard about this.

Jacob had heard about Frank for many years from his work in the community, and had been meaning to come to the performances, but had not gotten a chance. Frank asked him what he had heard about him. Jacob said he himself has worked with David Steinberg and with issues involving sex and disability. Frank pointed out one of his digital paintings that we made a large blow-up vinyl of, "Frank and Linda", was based on a photograph by David Steinberg.

Frank asked again what he heard about him. Jacob said that he heard Frank was amazing. "In what way?" "Every way."

Frank said, "I am trying to scare them," motioning toward the couple that had also come in early, a young blonde woman with a man with long dark dreadlocks. Frank asked them to come closer, and told the woman that he liked her shoes. She said she likes them too, and you could hear her accent. It sounded Scandinavian, and we found out later he is from India. How had they heard about this? They had seen a flyer on a pole, but she also thought maybe she had seen Frank in a video from Denmark, but the more she described it – a shamanic performance with the performer wearing a deer mask – Linda and Frank said that wasn't him.

Frank asked her what she does, and she said she works with small children. He asked her how she got started doing that. She said she has been doing it for 2 years, but it was by chance that she started doing it. She said she is good with children, and she loves them, but it hadn't been her dream job. Frank said that was the best.

Frank asked him what had attracted him to come after they saw the flyer. He said it was the "shamanistic" description,



and that it would be a new experience for him. He said he is also an artist. "What kind of art?" He said he painted and did theater. Linda pointed out Frank's paintings, on his t-shirt and on the walls. Frank asked him what kind of theater he does, and he said that he did theater that deals with Indian mythology and Indian political subjects. Frank asked him if he would do something there now, and he suggested that he could sing – a song that has Indian spirituality. He talked about this being the kind of traditional song that roving Saints sing in India, having elements of Sufi, Tantra, mysticism mixed into it.

After the song, Frank asked him if he would do a non-verbal duet with him. He talked about the song being a kind of improvisation, so sure he could do that with Frank. He came up and sat next to Frank, and Linda and Mikee got Frank set up with his mic, and they did a long extended non-verbal vocal jam, which was great!

Meanwhile, more people had arrived. After the duet ended, Frank told him that it was great. Now there was a group, not all sitting together, who we were to find out all came from the "SPARK" community. The first woman Frank talked to had heard about it from a friend in the community. She had long hair, an English accent and was wearing a fur hat. Frank asked, "What is Spark?" She described it as people who get together to do ritual, ideally around a fire, with music, release, trance, transformational work. Frank said, "Like this."

She said, yes, and added "moving around", and the element of fire. She pointed to the new blow-up of Frank's warning sign, saying that there was some fire there! Frank asked if she had read the sign, and asked her to read it aloud now.

After reading it, Frank pointed out that we had just blown it up, and Linda described the evolution of the sign, from the original small sign to the big vinyl.

Then Frank asked if she would help Linda undress him. She said ok, and after undressing Frank, Frank asked Jacob and Erika if they would undress each other. And while they did, Frank asked another woman who had recently arrived how she heard about it. She was one of the Spark community too, and had heard about it from another of the women there, wearing a black fur cap with ears. Frank asked the black fur hat woman how she heard about it. She said it was from a flyer somewhere. Frank turned back to her friend, asking what she does. She wanted to know, "For work, for fun?" Frank said, "Whatever, we have all night."

She said she was a musician who played all kinds of music (had played a Hawaiian music gig that day), and different instruments, and also taught people how to walk on stilts. Frank asked if she could sing something for them now. She said, yeah, and sang a song about opening up your spirit, soul, heart and body, and letting in peace, the light, truth, love. She encouraged people to sing along, which they did.

Frank now turned to a guy who we think came with the other Sparks, and asked him what he does. He said he wasn't sure yet, was going to figure it out as he goes. Frank asked him when will he figure it out, and he said, smiling, he is hoping in the next week. Laughter.

Frank asked him, "What will the Big Bang be?" He said he didn't know, "But I'm sure I'll know it when it happens. Some sort of very clear realization of what to do. I'm patient, I've waited forty years, it's bound to happen."

"But," Frank asked, "How do you know it has not happened already?" Grinning, he said he thinks about that often. Laughter.

"I think the amount of happiness I've experienced thus far, it feels eclipsed by



Performance poster by LaBash.

what could happen tomorrow. I may be full of shit, but that's what I think, and there seems to be some sort of impetus behind my looking for more."

Frank said, "It is called Waiting for Godot." Laughter and Frank making sounds!

The guy: "I think I'm waiting for something different."

Frank said, "How about me?" Linda elaborated, "Could Frank be what you are waiting for?" The look on the guy's face was priceless! "I am different," Frank said. Linda added, "You said you were waiting for something different."



"Indeed," said the guy.

Now Frank turned to the singer, and asked if she and Linda would undress each other. She did not want to. So Frank turned to the first gal in the fur cap, and asked her the same question. She closed her eyes, as if to reach inside and figure out the answer, saying, "I guess I wasn't expecting this – I'm actually fine with nudity –"

She asked Frank what the nudity element was for in the performance. Frank said, "Like this. I follow." Linda said, "What you feel here, is what that is. It's just what is here."

She decided to pass, and so did the guy who was waiting for Godot, and the gal in the fur cap with ears: "I'll say 'no' now and see what arises."

Now Frank turned to another guy who had come in, asking how he heard about the performance. He was from S.F., and saw the flyer, attracted by the interesting artwork. He had called for directions too, and they had talked to him on the phone. Frank asked him what he expected from tonight.

He said he really had no idea what to expect, he has always been very political, was involved in the anti-war movement for many years in the late '90s, early 2000s, was part of the Matt Gonzalez for Mayor campaign too. He said he is also a used bookseller who has seen their business dry up because of Amazon, etc., and has been writing a book about the day the United States ceased to exist. Frank told him that he ran for president in 2008. "Cool!" he said.

Frank and Linda went on to describe the campaign, describing the write-in labyrinth, and how it started with the t-shirt xmas present. Soon the gal with the English accent was reading Frank's platform. You could feel how Frank's ideas resonated with the room, and changed the feeling in the room. It felt like it made people happy to hear these ideas, and there were sounds of approval throughout the reading, and applause at the end. And she hugged and kissed Frank after she finished reading it.

Frank turned back to the bookseller -- what did he think? "Damn good!" He described his own experience with a short-lived "Love Party". They were Trotskyites, advocating for worker-controlled industries, but the party fell apart when they had a falling out with the Greens.

Frank asked if he and Linda would undress each other, and he agreed.

Meanwhile, the Spark group all got up and left. Frank asked them why they are

leaving. They said they were hungry. Frank said, "Come back."

Now Frank turned to the Scandinavian woman – what did she think so far? She said, "Well, it's very curious." How so? She mentioned the ambience, people getting naked, Frank's political platform, just everything – the group of people there. "Eccentric."

Frank asked her how it feels. She said she was actually fine with everything. She said she wasn't ready herself to get naked, was keeping that to herself, her own nudity, but otherwise fine with everything. She said there was a little fear about getting naked, but it was ok. Frank asked her, "Why is naked a big deal?"

She said, "In a way it's not a big deal, but often nakedness is associated with sex," and she said it was not that important to her. She wasn't sure if she was making sense.

Frank asked her if she would read his piece, "About Play".

After the reading, Frank turned to a new couple who had just come in, the young woman in a skin-tight colorful shimmery mini-dress, and asked how she heard about the performance. She had seen a flyer in Berkeley. And what attracted her to come? She said, "The drawings were to my liking, and the message was also in resonance with my own thought system." "How?" Frank asked.

She said it broke the artificial wall of society, and just felt natural.

"Thanks," Frank said. He asked what she does.

She said she does art, music. Could she do some music for us now? She said sure. She played piano, so Mikee got her set up on one of the keyboards, and she played rhythmic, melodic piano music that she had composed.

Now Frank asked if Jacob would sit between Erika's legs and let her rock him.



And as they started rocking, Frank asked the piano gal if she could say more about how what she read on the flyer seemed natural. She asked to see the flyer again. She referred to the sentence, "to create altered realities of fusion beyond taboos". She said this was something she had thought about before, "beyond any taboos, just reality". "We are all really just intelligent animals." Frank said, "Yes."

Frank asked her what kind of taboos came to her mind. She talked about how the idea of marriage with physical and emotional exclusivity, monogamous, doesn't line up with how people really are, or how things evolve.

Frank asked if her friend could say something more about it. It wasn't totally clear what he was saying. We think he was agreeing "in theory" with what she was saying. She interrupted, saying, "Here's one: the idea that woman was created for man. That is just inaccurate."

Frank asked the two of them if they would undress each other. They smiled and talked quietly with each other, and then she said she would be open to this idea, except that they were being filmed. Frank asked, "Why?" She said she didn't know where the film could end up, that it could be viewed all over the world. Frank said, "Yes, it will free the world."

She said that many other things can also free the world. Frank said, "But we are doing this."

Frank said that the film would not hurt her. She said, "Here's the thing," she didn't know what she was coming to when she arrived, and she likes the open nature of it, but that every individual comes with different limitations. She said that you could tell by her clothes that she thought she was coming to a party, she didn't know what it was, had never been to it before, so "for my individual comfort level, this is out of bounds." However, she said she was mentally open to the ideas that are being spoken, and does agree with many of the things being shared in the room.

Frank asked her friend how he felt about it, and he said that since he was with her, he was inclined to support her, and didn't want to make her feel uncomfortable.

Frank turned back to her and asked if her friend let Linda undress him, would she mind that? She said that would be up to him. They looked at each other seriously and started talking quietly again. He took up the mic now and said, "She feels a little humiliated and uncomfortable, so she suggested that – "

Then she asked if there was any way they could participate without taking their clothes off. Frank said yes.

Now, Frank asked if some of the remaining people would play music, and others watch, as Erika and Linda and Frank danced together.

Some said yeah, but the bookseller said he didn't have any music training. Linda explained that he didn't have to know how, that they have a lot of toy instruments that he can just play, make sounds.

Jacob said, "I would like some more touching. But I am happy to do whatever you want."

The gal in the mini-dress finally agreed to play music too. Her friend was clearly enjoying the whole process, and the idea of playing. But there was some hold up. They talked a little more, and he spoke for her, saying that she didn't think she sounded good playing those keyboards. Frank said, "Hey, I play piano, and my piano is very out of key."

But, Frank said, he plays with very accomplished musicians. Linda started describing his live internet show, The Shaman's Den, and the mini-dress gal wanted to know what musicians?

Pauline Oliveros, very well known in the new music community, Stephen Kent, didgeridoo player, internationally known. They all like Frank playing on the out-of-tune piano, so it is possible.

"What is harder?" Frank asked. The couple undressing each other, or her playing on one of those keyboards? Everyone laughed, including her partner! But she wasn't laughing. She said, "My concern is being filmed." She explained that she performs her own pieces, and is trying to launch her career, and is worried about being filmed in this setting, etc.

Frank said, "My advice is don't worry so much."

She said, "That's always good advice."

So, Linda asked, would they be playing music? The mini-dress gal responded, "Why don't we think about some third alternative? So he's asking about either playing music, or taking our clothes off. What about dancing, or massage, or facing each other, or something, I don't know." Why did it have to be so limited?

"How about," Frank asked, "you undressing each other and putting costumes on?"

You could see her mouthing, "No, no, no."

"How about," Frank asked, "singing a non-verbal song duet with me?"

"I'm not a singer," she replied.

"Am I?" Frank asked. Laughter.

Now the Scandinavian woman described how her friend had done a great



The "gal in the mini-dress" playing music .

non-verbal jam with Frank, was encouraging her. But that didn't convince her.

Frank said, "You are seeing how taboos imprison us."

Frank asked the guy who came with the mini-dress gal if he would read Frank's poem, "Boundaries Kill", and Frank had Linda and Erika rock Jacob.

Afterward, they started the dance with Frank, Linda and Erika, and Frank said they needed music, so anyone could play who wanted to play. While they were getting started, the mini-dress gal came up and asked Corey, "So, what is going to happen with this tape?" Corey told her that she could ask Frank after the dance.

Linda, Erika and Frank danced together, deeply, erotically, explicitly, and almost everyone ended up playing music. The bookseller left at some point during the dance. After dancing, Linda and Erika "got" the audience, going up to each person, and softly holding and rocking them. They "got" the guy who came with the mini-dress gal, but she moved away before they could come close to her, and the two of them soon exited.

After the dance, only Jacob and the Scandinavian gal and her Indian friend were left. Frank said he thought they [the people playing the music] would be great, and they were. Frank said he would have said, "See!" if they had stuck around. Linda said, "See, I thought you were going to be great with the music, and you were!"

The Scandinavian gal said, "Thank you!" She said, "I guess they were musicians, but it was fun."

Frank said that "she" [mini-dress] has pictures in her head. Linda said, "You mean, that kind of get in her way." Because what she did was great. The pictures weren't based in reality, just in her head.

The gal said, "I guess we all do to some extent."

Frank said he himself couldn't do anything "right". And Linda explained how Frank always has said that it gives him a lot

of freedom, that because of his body, he has never been able to do anything "right", so like he paints, plays the piano, does all these things that nobody ever imposes a "normal" standard on, so he has complete freedom. So he plays the piano, and all these accomplished musicians love it, but he's not playing to a certain standard, he's just playing and it is so free, and it's great.

The gal asked about how Frank paints, and Linda described Frank's digital painting, the way Frank uses the computer keyboard, and then how Frank did the oil paintings. She loved his paintings.

Frank asked what she thought of the whole night. She said it is a new experience, and that she hadn't formed any opinion about it so far, that she thinks she has to digest it. "Curious," she said again. She said it was nice to see so much freedom around sexuality.

Frank asked her friend the same question. He said it was a great experience for him because he comes from India, a very traditional society with a lot of history. His ways of looking at things is very different, and it was a completely new experience for him. He expressed that because he is doing theater, it was great to see the way Frank combined all these elements of dance, music, performance, and he liked it a lot. He said he was not so open himself to nudity, but still he came, and that it was a big challenge for him to come with openness, but he did it, and participated, and he would come back again.

Now Frank asked Jacob. Jacob said, "First of all, you two are so hot, I got so turned on during the dancing, oh my god, I hate to say it, I feel guilty, but I want to touch both of you so bad. And I love Frank's approach to stuff."

So that was the end. The gal said, "Thank you very much, for being so brave and free. Amazing thoughts and artists." She said to Linda, "You are wonderful too. I like the shine in your eyes, and your spirit. The way you speak for him, I mean the voice you lend to his words is beautiful."

Frank had Linda tell the story of how she met Frank. They really liked the story. And then how Mikee met Frank.

Now she asked how Frank got into shamanism. Linda told a brief history of Frank's early years of isolation, and his black sheep mother Connie, a time when Frank spent many years reading a lot and observing. And how at a certain point in his life, Frank took a bunch of risks, that he saw that he was going to be the "crippled kid who lived with his mom" unless he did something. So he hitchhiked to Santa Fe to a crashpad, where people took care of him, and one thing led to another.

The gal said that Frank dared to take the risks, but it seemed that there was also a protection for him that allowed him to take the risks. Frank said, "Hence, the title." RISK FOR DEEP LOVE.

He told her that he had just changed the title, and Linda explained the evolution of the titles.

Did the change in title work? This being the first performance with the new name. Frank said, "Sort of."

Now we started breaking things down, and the Scandinavian gal said thanks again. The Indian man came up to Frank to talk about getting together with him, exchanging cards.

Jacob also gave Frank his card, and said to let him know if he ever needed help with his projects. Frank asked if Jacob was on Facebook. He was and was a friend of Frank's. Frank had recognized him!



Risk For Deep Love

a ritual audience participation experience experiment

Saturday, July 7, 2012

BY FRANK MOORE:

This performance was an extremely dynamic one with a lot happening very deeply with a group willing to be uncomfortable … So things kept coming all night!

BY DA BOYZ AND ERIKA:

When we were all set up and ready, there were already five guys sitting on the mats, including Jacob, who attended the last performance. Frank asked everyone to move closer, and asked a white bearded older man how he had heard about this. He said email & posters, and that he had come before. Frank said he just saw him in a video of a past performance, and thought it was his first performance, in San Francisco. But the guy said he had never been to one in SF, only in Berkeley.

Frank asked him why he keeps coming back, and the guy said that there was always something interesting going on. Meanwhile, more people were arriving. Frank continued, saying that he never knows what will happen during a performance, and asked the guy what he does. He said he is retired, had been a receiving clerk. When Frank asked him how retirement was, he said it was boring! What does he do? He said he sleeps, reads, watches TV, movies, goes to the library, this and that.

Now Frank turned to a woman who had just come in, asking how she heard about it. She said, "Frank, I've known your work for many many years." It turns out that Susan had come to performances in the early 1980s. She mentioned something called "Video Refusee" that Frank had videos in, which is how they met. Frank and Linda remembered her name. Frank asked her to describe his work, to "scare them away"! Laughter!

She said this is what she tells her friends: "Frank is a genius. He does erotic performance, and he has severe cerebral palsy." She continued, saying she hasn't been to performances for 20 years or so, but she remembered this: inviting people to take their clothes off, and roll around. She asked, "Did I just blow the surprise?" Everyone laughed.

Frank said, "That is what I want." He wanted her to blow the surprise.

Now there were a lot more people in the room. Frank asked Susan if she would be his "magical cave lover" tonight. She said, almost without pause, "Well, probably not, but thank you!"

"Why not?" Frank asked.

"Oh, I promised my partner I wouldn't."

"Wouldn't what?"

She said they didn't get really specific – not like they had a long list or something – "you can do this, can't do that" – she said Frank was putting her on the spot! Everyone was laughing.

"What is on the list?" Frank asked.

Susan replied, "I wanna hear why she came," and tried handing the mic to Erika. But Frank wasn't done with her! Frank said Erika always does come.

"So what is on the list?" More laughter. She explained that what Mike, her partner said was that anything she did would be on the internet, would be all over the place.

"But what is on the list?" Frank asked again to more laughter.

"Don't get naked, don't sit in his lap, don't roll around with him." She said it was a short, simple, get-right-to-the point list.

"So why did you come?" Frank asked.

"I thought I might still be able to have a fun time without doing all that."



Frank said, "No." And she replied, "Well, thank you," and pretended to get up and leave, but kept sitting there. Frank went on to explain the "no" – because the performance is all about expanding boundaries. "But if you come in with a list of boundaries, that is what the performance will be about."

She said she didn't get it, and Linda explained it again. Susan asked, "Should I leave if I have these boundaries?"

"Or call Mike, and say if you stay, you tear up the list," Frank said.

She let out a kind of half-laugh, and sarcastically said, "You're funny, you're hilarious. Look, I would like to connect with you sometime in some way, ok? Thanks." And with that she got up and left. Others left too.

Frank said, "We scared four more people off." And then Tomek arrived, Linda explaining that they just scared five people away!

The next guy Frank turned to had heard about this from a large number of flyers. Frank asked him how many it had taken for him to decide to come. He counted internally and said, "Six!" Plus the advertisement for an actress he had seen. He said that he is an economist. He said he does a lot of other things like art, "recover", and he is unemployed. And because he knows why he is unemployed, he is an economist! Frank wondered if he could be unemployed and an economist at the same time, and the guy replied yes, that it was a way of thinking. Frank asked him what was the way of thinking, and he explained a way of understanding how money moves, understanding trade.

Frank asked the economist if he could explain why Susan came to the performance, knowing what Frank does. He said no, that it wasn't an economic thing. But when Frank asked him what kind of art he does, and he talked about role playing games and improv, Frank asked him to take

on the role of Susan and improv with Frank about why she came. He did not seem to quite get where Frank was going with it, and kept saying, "It looked odd enough to qualify as a California experience." Frank then acted the role of Susan, saying, "Well, I thought I could use my husband as a shield."

Then Frank turned to a guy we would later find out is Kelly. He had heard about Frank through a number of people, including Matt/Extreme Elvis, and had seen them play at the Stork Club. Frank asked if he knew where EE was now, and Kelly said that he was living in L.A., doing stand-up comedy, and doing well. He had also seen a flyer on his run, on the Ohlone Greenway, and thought this would be his chance to come see a performance.



Performance poster by LaBash.

Frank asked him what he expected. Kelly said at first he thought he didn't have expectations, but said he expected "adventure", things that push his buttons, challenge him. Frank asked him, "What buttons?" He talked about things that tickle him, things like the woman who just left, which felt uncomfortable. Frank asked Kelly if he could explain why she came, knowing what Frank does.

Kelly said that she seemed to him to be someone who takes in performance art, is in the art scene, and thought she would just come to check in and see what Frank was up to, but as Frank said, she came in with her own "constructs", limitations.

Frank said it was like going to an Extreme Elvis show and – Kelly finished the sentence: "And worrying about getting peed on?" Right! And getting mad at EE for peeing, Frank explained. Kelly got it.

Frank said, "I am the real EE." Did Kelly know what he meant? Kelly talked about Frank pushing people's boundaries like EE. But Frank said, "I was actually," and he asked Kelly to explain this to the people there.

But first, Frank turned to a guy who had been standing in the shadows toward the back of the room, and told him he could sit down. "Yeah, thanks, I will," the guy said. When he was ready. Frank asked him what will make him be ready, and there was a back and forth about how he was scoping things out, etc. He described it as "easing into the bath", and Frank said, "Like this."

"How is the bath?" Frank asked.

"It's interesting."

"How?"

He said something about how we all experience everything on our own level. He heard about it on the internet. Frank was clearly pushing him beyond the level he wanted to participate! "What site?"

Frank asked. He had heard about it on Transbay, a music improv site. He is a musician, plays jazz. Frank invited him to play, and he said, "When I feel like it. Thanks though, I appreciate it." Frank asked him what would make him play. Frank and Linda cracked up. Frank said to Kelly, "See why I am the real EE?"

Now Frank asked Kelly to describe to the jazz guy the show where Frank was EE, and EE was Frank. Kelly set the scene and described the night. Frank added, "Including being peed on!" by the back-up singers.

Frank turned to the guy sitting next to Kelly. How had he heard about this? He was dressed in a leather vest, with a feather in his wide brimmed hat, leather studded wrist cuffs, tattoos, necklaces, chains, etc. We were to find out later that he is a witch. He had seen a flyer on his friend's Facebook page, but then heard more about Frank from Kelly, watched some videos, and liked the energy being raised. Frank now asked him if he would help Linda undress Frank. He was hesitant at first, but said sure.

After undressing, Frank asked if Jacob would let Erika model her new costume on him. Jacob said yes. And while Erika undressed Jacob and then dressed him in her outfit made only of neckties, tied together, Frank asked Kelly if he would read Frank's new poem about "Little Fella" (his cock) from *The Inner Maze*. You could tell people were really enjoying it, laughs and giggles! The jazz guy sitting back against the wall was smiling too.

Afterward, Frank told the group that he and EE had a contest: who had the smallest penis? Linda thought it was on xmas day. The witch called out that EE had the smallest one, and Linda said that this is what EE thought, so he challenged Frank. Frank added, "Even after I rubbed it." It was still the smallest!



Now Frank asked Jacob to model the tie-costume, which was basically a very loose top, ending at the hips, and otherwise Jacob was totally nude.

Frank said that Betty had said she would model it too. Linda described to the crowd who Betty was. She had actually said that she hopes she didn't have to see Corey in it! But that she would wear it.

Frank asked Jacob to take Erika's clothes off. "With pleasure," Jacob said.

Kelly had a smile on his face for most of the night. Frank asked him to read at random from his writings binder. First he read Frank's poem, "Pleasing".

Frank asked Kelly, "How are your buttons?" Kelly said they were wonderful, "They're all lit up." Frank asked how. First Kelly said that usually when he is on camera, he gets uncomfortable, but that he felt like he was performing, and he was enjoying it.

"And nine thousand people just on Vimeo," Frank said. Per day, Linda added. "But don't feel pressure!" Frank said.

Now Frank asked Kelly if he and Linda would undress each other. He said sure. And he asked if Erika would rock Jacob.

Now two young bearded guys had arrived, sitting toward the back. But Frank turned back to the jazz musician, saying, "The ghost is still haunting." The guy was smiling, and said, "That's ok." Frank said, "Turn the lights on him." Laughter.

"That's not fair," he said. More laughter!

"Why are you sitting alone?" Frank asked.

"It's just how I want to be, it's fine."

"But why?"

He talked again about easing into "the bath", and because he was new there, he was checking it out, seeing how it is. Frank asked him how it was so far, and he said, "I like it. It's nice." And so his sitting alone didn't necessarily mean he didn't like it. Frank asked him if he liked hard floors, and Linda pointed out the soft comfortable mats and pillows that everyone else was sitting on. He said, "You know, it's not bad – but I'll move when I feel like it."

Frank turned to one of the new guys in the back now, asking how he heard about it. He seemed pretty young, but said that he had grown up in Berkeley seeing Frank's flyers. His friend with him had also been curious about the performances, so they decided to come check it out.

Frank asked him what his pictures were of what this would be. He answered that also one of his first experiences was watching Frank doing these kinds of performances on Berkeley Public Access, "when he was a lot littler", so he had an idea of what this would be. Frank asked him how young he was, and he said an early teenager, 13-14 years old.

"What were the effects of that?" Frank asked. He wasn't sure if he had anything in his head that was a direct result of seeing that … he said that people being naked was something he was used to growing up with, with hippie parents. He said he didn't notice any direct influence on his personality from watching the show.

Frank asked him what he does, and it turns out that he is a music student at S.F. State, plays folk music and bluegrass. But when Frank asked him to sing something, he talked about not having practiced, and not being good at remembering lyrics, and maybe later, etc.

"I don't want 'good'. You watch the show!" Laughter! Frank told him they had just watched a documentary about the Carter family, and suggested he could sing "May the Circle Be Unbroken." But he said, "Let me think about it."

Now Frank turned to his friend, asking what he does. He said, "I live, I eat, I make weird electronic noise playthings, I explore places I have never been, and I am sitting here right now."

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Peter Lechat commented 7/9/12:
I wonder how Saturday's Risk … went? I looked at last month's, and agree it was more dynamic than in previous months. I ended up having a lot more respect for the woman who wouldn't undress, but who stayed, than for the fur-hat woman who claimed to be into all sorts of stuff but then made the feeble excuse that she was hungry and left.

But I do look forward to discovering what your secret weapon is!

All the best from England. Pete

Frank's reply 7/9/12:
Hah, the fur hat! She is an example of two rules of thumb. If they look like they should be free, this is harder for them. And if they are usually comfortable with casual nudity and sex, this is harder for them [which was why I didn't have the secret weapon this performance]. But FUR HAT was the victim of peer pressure when the group she was with left "to get something to eat." what you didn't see on the video is she kept coming to the door and looking longingly in!

Ore ma commented 7/10/12:
Good and bad Great show crappy cameraman i know its not porn its pure and lovley art BUT.....

Frank's reply 7/12/12:
Hey, give the camera guy a break! He forgot his tripod... For which I whipped him before he turned the camera on!

Al@1826 commented 7/11/12:
My gut reaction to the performance is that, from the beginning, the Shaman is taking more risk to define what he wants from the performance, and then getting it.

Frank's reply 7/11/12:
Well, I always work with what I have. This performance I had a lot to work with and a group who were working!

Frank asked him if he would play music now, but he said he would "contribute sporadically" throughout.

Two more people had just entered, a guy and a woman, dressed in browns and blacks. The guy had facial tattoos and said he does music and creates things. Frank asked him what kinds of things he creates, and he said "different art" and "changing space". Frank asked him about his music, and he said, "all kinds, as much as I can, I guess". Frank asked if he would jam with Tomek, and he said sure!

The woman had heard about it from Kelly and the guy she came in with, her sweetheart Elm. Frank asked what they told her about it, and she said that it would possibly be a very strange experience, and that she was attracted to these kinds of things, very different from the ordinary.

Frank asked her what kind of things she was attracted to, and she said that she was really attracted to the idea of people pushing their own limitations, being their genuine selves, expressing that at whatever cost … she felt that was unusual for a lot of people, so she was interested in experiencing that with people here.

"How?" Frank asked. She said she expresses herself musically also, so thought it would be great to play music. Frank said she could join the jam, so she went over to join the other people playing with Tomek at this point, which included one of the young guys, wearing a mechanic's shirt.

Now Frank asked Kelly to read again from his writings at random as the beautiful soundtrack Tomek had been creating played away in the background, now joined by the other musicians. Kelly read another section from *The Inner Maze*. Meanwhile, the mechanic played the toy xylophone and built up a small tower of toy instruments, testing the sound it made when he finally dropped another toy shaker on top of it. At some point, the witch picked up



the mic, and was making sounds, jamming with the music too.

After Kelly finished reading the piece, Frank asked if Kelly would undress his friends who were playing music over there. He said if they wanted to. So Frank asked if they would let Kelly undress them, and they said, "Not today."

Frank asked, "Wednesday?" Everyone laughed. Kelly repeated, asking them if he could undress them on Wednesday. They said sure!

Now Frank asked Kelly to continue to read at random from Frank's writings, the musicians kept playing, Mikee lowered the lights, and Frank, Linda & Erika would dance together. But before they started, Frank noticed Kelly's left knee, which was painted turquoise! Frank asked him why that color. Kelly said that it was just the color that grabbed him (we thought he must have done this at home before coming). He had other tempera colors, yellow, green, white, black.

Frank said that he meant, "Why on your knee?" Kelly said that it was like opening a book, and finding a random page. The knee wasn't an intention.

"And hand," Frank said.

Kelly said yes, he had used the hand to paint the knee, so it was an unintended thing, "an extra little surprise, the fingers."

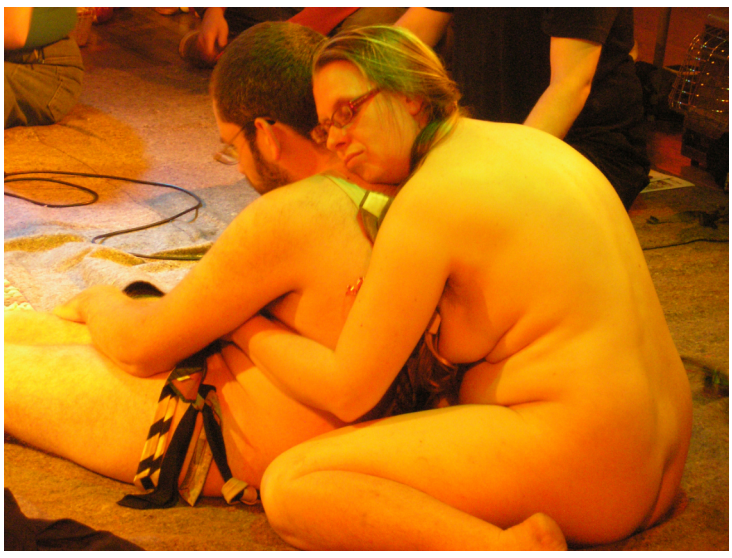
Frank asked him how long it had been painted.

Kelly said he had painted it a little while after he sat down after being undressed! He had brought the paint with him, and did it while he was there.

Frank wondered if Corey had caught that on camera, but Corey had missed it!

Now the lights went down, and Kelly had his head flashlight on, and started reading while Erika, Linda & Frank danced softly, erotically, explicitly together, while slides projected on their bodies, and the amazing music continued. The first piece





Kelly read: "Finally, A Real Candidate For President"! Then from "The Plot of Fame and Good Taste" from *Art Of A Shaman*. Then the poem "Fuse", and "The Dance Without Dancers" section from *Cherotic Magic*.

Now Linda and Erika "got" the audience, coming up to each person and softly holding and rocking them as the music continued.

At some point, the jazz musician had taken over for Kelly, and he was reading Frank's writings now. He had finally come in from the wall! He read "Updated Numbers Game", which he obviously really liked. At times he interjected comments, like, "Yeah, I agree with that," after reading Frank's formula for effectiveness of art:

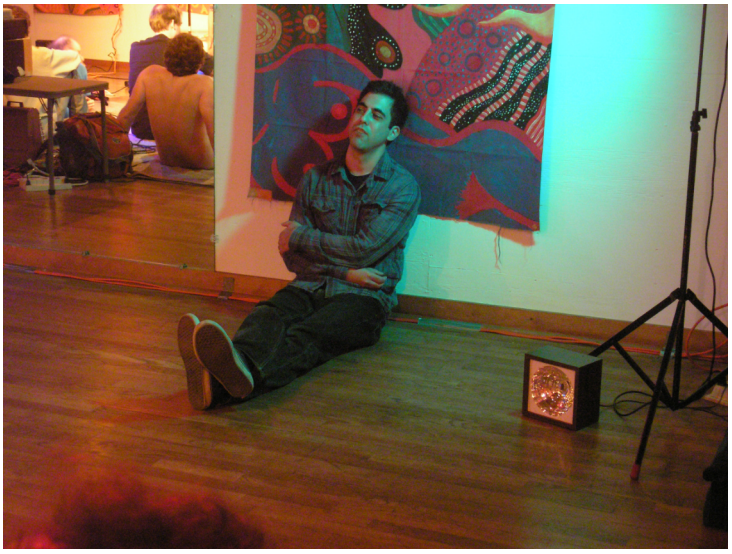
"A more accurate formula is Effectiveness = Purity-of-the-Art x (Number Directly Reached x 10). Purity-of-the Art is a measurement of how close the delivered art is to the original intent, content, message, power, etc."

"Yeah, it's true, it's obvious, you know? Who gives a fuck about Britney Spears?" he said. "I mean, I'd rather be in a group of – " As he talked, Linda and Erika started "getting" him, and he enjoyed it. "Obviously, we'd rather be doing real things, rather than bullshit things," he said.

The music faded, and the lights came up. An older black man in a hat and glasses had come in during the dance/jam and was sitting back on the risers.

Frank said that both readers were great – and the music! But he said that the numbers game was very out of date, and that he can't keep up with it.

Frank asked the jazz musician what he does. He said he is a musician. "When did you come in?" Frank asked. They soon discovered that Frank did not realize it was the same guy he had been talking to all night, who had been sitting up against the wall! He had been in the shadows before now.



Frank asked him what he thought of the whole night. He said, "It's good. It's nice. Nice work. I like the poetry. Very nice. I'd like to check out some more of that. Actually, yeah, so all the poems I heard were really really good, so." He talked about reading, enjoying, soaking up. He said that it was also fun "to experiment with other participators in interesting ways of being, different than social norms, which definitely feels nice." "Fun to experiment with performance and reality in the moment – the point, I guess, of art."

Frank said, "Exactly."

Frank asked what Kelly thought of the night. He had a lot of fun, and felt and did a lot of things that he didn't know he would be, like sitting there naked, looking at a camera that would show to 9,000 a day.

Frank and Linda talked about how they started shooting video in the late '70s-early '80s, and had no outlet, or anything to do with them, so they just kept track of them and carried them around through the years. But then, about 12-14 years ago, they started Frank's show on Berkeley Public Access, and were able to start showing stuff there, and then a year ago with Vimeo, really started getting all of these old tapes out there. Frank said Vimeo was a deep audience for this work, that people on Vimeo love the long videos, that people really get turned on by the work. Kelly said it was wonderful to be part of it. Frank wanted to hear what his two friends had thought of it, since they had left during the dance/jam.

Frank asked the folk singer the same question, and he said he liked it a lot and would probably return in the future and participate more.

His friend with the mechanic's shirt said he enjoyed himself a lot, and that a lot of Frank's ideas really resonated with artwork that he had done in the past, which was just as much about the performers as the actual audience, to the point where there really wasn't a difference, and everyone was encouraged to contribute in some way. He said, "I also really like how you push people to points of discomfort. I feel like that's a very positive thing for this space, because then when it comes time for actually some type of performance or interaction, the dynamics I think are a lot more real, and it's almost like there's a release from that discomfort into a comfort that's much more deep, the way that you do push people. So I really appreciate that."

Frank said that what they think is comfort is fragile. "Real comfort is not fragile, but flexible."

Now Frank turned to the man who had come in during the jam, sitting on the risers. We had seen him right at the very beginning of the performance, looking into the space, curious. Frank asked him what he thought, and he said, with an accent, perhaps African, "I'm just learning. I don't know, this is my first time." He said he is a neighbor. Frank said, "Great," and the man tipped his hat to Frank.

Frank asked the economist what he thought, and he said, "It's not my 'edge'." He said he thought if he brought someone whose "edge" it was, then he could follow them and enjoy it. He kept shrugging his shoulders, and said he was "kinda neutral".

Frank asked, "What is an edge?" The guy tried to define edge, "new things in art, new in technology, just coming out into the

world." Frank asked him if he read the warning sign. "Yeah," he said, "And in a couple days, we'll see what happens."

Frank said, with grunting noises, "Like a knife!" Laughter!

Now Jacob had his turn. He said he liked the touching and really likes Erika. He said he thinks Frank has a big ego, and was interested in talking more with Frank because the way Frank treats people is kind of new to him, and he was kind of unsure of it. "Because I have been presenting my sexuality in workshops, but I am much more accepting of people's boundaries." He thought Frank kind of acts like, "if people have hang-ups, then fuck them," so he was interested in Frank's philosophy, and why he doesn't get upset when people get offended by him.

Frank said, "Art is about pushing boundaries."

Now the old man spoke up again, asking what this is all about. "I like it, but I don't know."



Frank said, "You don't need to understand. If you like it, that's enough." The man said he will accept that. He said it was difficult to understand, "this session". But a couple of these sessions, he may understand more. Frank told him that these performances were every 1st Saturday of the month.

Frank told Jacob that his philosophy is in *Art of a Shaman*.

Now Frank turned to the witch, and this is where we found out that he is a witch, because he said that he was very similar to what happened there tonight, because as a witch they raise energies in a similar way with music, and how they interweave with each other, following what is happening, in a circle. He said when he was playing music, he was watching Frank and everyone interacting with each other, it was raising energy and he could see how everybody's barriers dropped, and people started grooving with it, trancing out. He said he loved doing that, playing music during ritual. He said he always plays drums or some kind of rhythm during rituals.

Frank asked him to bring people. He said he definitely will. He said their circle of friends was very talented and magical, like Kelly.

Frank said, "Bring people," to Kelly too. Then Frank said, "I like tonight." He asked Linda to expand on that.

She said it felt like everybody that was there was participating. She said that for months it hasn't been like that, that there have been a lot of "no's". The witch added that the jazz musician, Andone, looked different. People laughed in recognition. "Before you looked like a stone statue. Now you don't look like a statue anymore."

Frank said, "Totally different."



Andone talked about how we all have ways that we are in the world, but the performance environment is a really sensitive environment, some people can handle it, some can't.

Frank said to him, "You never really said 'No.' I got that."

Frank also said, "You may be a plant." Linda explained, i.e. someone Frank "planted" in the audience without telling anyone. Everyone laughed, including Andone. Linda said Frank was notorious for this.

Frank: "I am that good!" Laughter.

Now Frank talked about his poetry book, *Chapped Lap*, which Andone was interested in getting. He said it was amazing what was read tonight.

Frank asked Andone if he would read one more poem, "I Am Feisto". You could see Andone really enjoyed reading this too.

Then Frank asked Kelly if he would read, "Slime Snotty Book", also from *The Inner Maze*. Kelly came up and read, and Tomek started playing on the tom toms to accompany. Others joined in on the music too. The witch played recorder. And after Kelly finished, Frank said, "The End."

"Great reading," Frank told Kelly. "Come again." People kept picking up and playing instruments as others left and we started packing up. Frank said, "Hard to stop." Frank and Linda talked with Tomek also as we packed up. Tomek really liked Frank's response to the man who came in late: "It doesn't matter if you don't understand it, as long as you like it!"

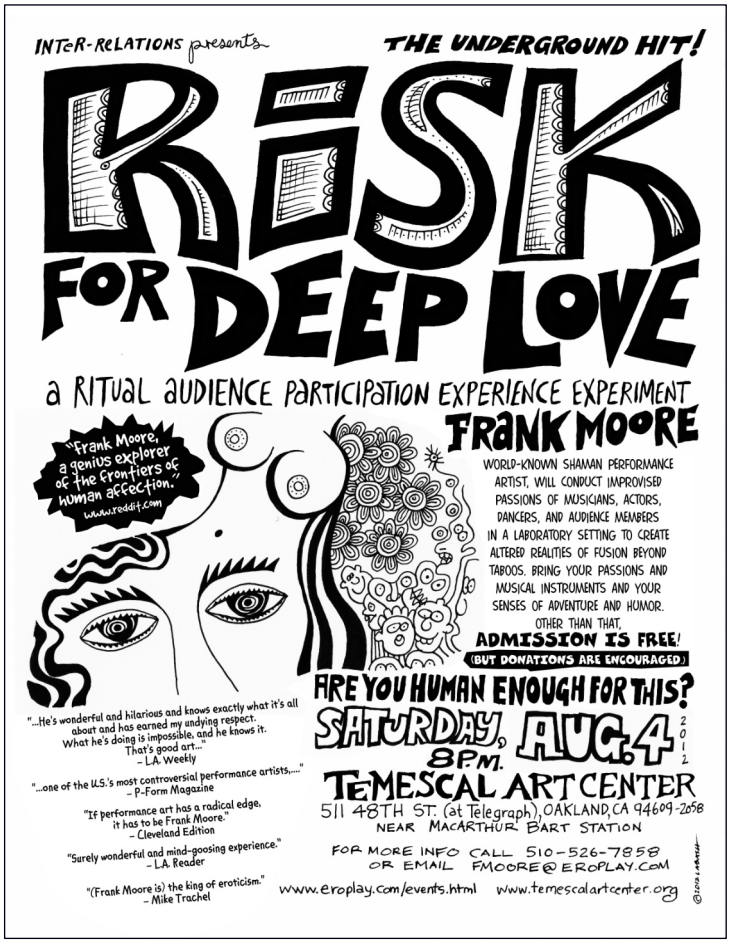
Risk For Deep Love

a ritual audience participation experience experiment

Saturday, August 4, 2012

BY FRANK MOORE:

This one is simply the most warmly erotic of my performances in years. That is because the audience was willing to take personal responsibility for saying YES, for playing, for risking for deep love. This shows what saying YES opens up, calls forth, and creates. Aroused erotic juicy sexy fun was created by rubbing nude bodies together within tribal intimate pleasure friction. This bodes well for the society as a whole! The whole night was pure uninhibited fun!



Performance poster by LaBash.

BY DA BOYZ AND ERIKA:

We were still positioning lights and Frank was choosing colors for the light gels as people arrived, gathering on the mat watching our set-up and looking through the totes of free stuff, zines, etc.

"Move closer" was the first thing Frank said, as he often did! He turned first to one of the young women who had been sitting there for a while as we set up. She had seen the flyer that day at a dance studio, and when Frank asked what attracted her to it, she said, "I don't know, it sounded crazy." Laughter. "How crazy are you?" Frank asked. More laughter! She asked if that was a rhetorical question and Frank replied, "I don't do rhetorical."

"I am very crazy," she said. Frank wanted to know how. She said that actually she was not crazy, she felt that the world is crazy: "But there's only one of me, so that makes me crazy."

"But count around you," Frank said.

"How many people are here?" Linda said. She counted 13. So Frank was pointing out that she was not the only one, and she got it. When Frank asked her how she was different from the normal, she talked about how every moment is precious, and she doesn't like to waste it and that she is very critical of the way people live without paying attention. She said she works at the Exploratorium, and Frank and Linda told her about going to the Exploratorium, through the Tactile Dome, off hours. They were able to arrange a special session for a group of them; this was years ago in the '70s. She wasn't born yet!

When Frank asked her what else she does, she talked about walking, dancing, eating, talking to people and coming to events like this. Frank asked her about her

dance – she had studied modern dance in school, and was taking African now, and said she would just dance to music if it comes on, and then quickly said smiling, "I shouldn't have said that!" Frank saw her guitar case, and asked her what kind of music she plays. Stuff she likes, folksy things, things she can play because she is "not very good". Frank asked her, "How not [very good]?" And he told her that he plays piano! Linda described how Frank plays. He asked if she plays music with the friends she seemed to be with, and she said they hadn't. They are all friends, two of them a couple.

Now Frank asked the friend how she had heard about this, and it was from the first gal bringing over a flyer. Frank asked her what she expected from tonight – a "new experience". She said she didn't have expectations, didn't know what the event would be, it was intriguing. "In what way intriguing?" Frank asked.

She said that they couldn't tell anything from the flyer, it was a mystery. Everyone laughed. Frank asked if she googled him and she said no. Frank asked, "Why not?" Laughter. She replied after a pause, "There was a time before Google. We didn't think about it."

Frank asked if the first girl would play a song. She asked, "Any song? Will you sing?" Frank made enthusiastic noises to both questions!

So while they got set up, the gal sitting next to Frank with her guitar, another young woman in the audience said that she had decided not to bring her guitar, but had thought about it, and that this was very inspiring.

The girl sang "Imagine" by John Lennon. She wanted everyone to sing as she played. She said she probably shouldn't try to sing right now, and Frank said, "Try."

It was a really powerful and moving experience to hear the whole audience and



Frank singing along with her as she tentatively started, some laughter as everyone tried to remember the verses, but very beautiful and really expressive of the song itself. It felt like it pulled everyone together.

After she finished, Frank said he actually thought of that line from the song ("but I'm not the only one") when the girl had said she thinks she is "the only one". She smiled, nodding.

Now Frank asked her if the other woman could use her guitar – Frank had heard their conversation! The second guitarist asked if anyone could tune the guitar, and so while another woman in the audience tuned it, Frank asked her if she would show them her tattoos. So she showed them a bunch of her tattoos, explaining them as she went. She was covered with very interesting tattoos!

She said that she had never played for anyone but her friends before. She played the guitar and sang an original song in a folk style.

When she finished, she stopped abruptly and banged the guitar by accident, and kind of slinked away, covering her face as if she was embarrassed of herself. Frank screamed!

He said, "You are right. Bad. Awful." Some people laughed, some didn't understand what Frank was doing. She seemed to get it, laughing herself.

"And you actually tuned the guitar for that." More laughter, including the gal.

Frank screamed again. She was beside herself! "But you fooled them. They think you were great!"

"But I know the truth," Frank said.

Now she said, "That's enough. I got it!"

Then Frank said, "You are about as bad as me."

Now Frank asked her how she heard about this. She was walking her dog on Shattuck, and saw the flyer, and it attracted her, but she kept walking, and there was another flyer, and this time she saw more of the detail. She read a little bit more: "Are You Human Enough For This?" And she said to herself, "Aw shit, if I am, how can I not go?" She said she didn't really like to go places alone, and has a little anxiety issue, and she tried to get some other people to go with her, but no one else would come, saying it looked "weird"! But she felt like it meant something that she saw it twice.

Frank said for a lot of people, it takes years of seeing the flyers to come to a performance. She said she did google Frank, and he said, "And you still came." Laughter! She said she had not wanted to look at a video, because she didn't want to affect how she felt about it before coming.



Frank asked her what she expected, and she said, "Like minds," and that so far she had felt that.

Now the crowd had grown and Frank asked everyone to come closer on the mat. A girl in the back asked if it was OK to film. Frank asked, "What for?" She said that it was for her. Frank asked her if she would let Erika undress her, and dress her in costumes. She said yes. How did she hear about this? She had seen a flyer on the street, and then had invited her best friend.

To her friend, Frank asked, "Do you always do what she tells you to do?" Laughter. She said no, and Frank asked, "Why this time?" She said it was because it seemed like a really interesting thing to experience. Frank asked her what she does, and she said she works in a bar, and dances and does yoga. It turned out that she does belly dance, and Frank asked her if she would let the tattooed girl undress her and put costumes on her, and then belly dance for them. She said ok.

The tattooed gal asked if she got to pick out the costumes, and when they said yes, she made sounds of excitement.

The next woman Frank talked with had taken the handout at her dance studio, and had decided to come. She is a fitness instructor. Frank asked her, "What is fit?" She said it was whatever you want it to be, as far as she was concerned. "Feeling good in your body" was her definition of it.

"Do you tell people that?" Frank asked. She said she does, "It's about being present in your body." Frank asked if people believe that, and she said some of them do, most of them don't. Frank said, "That is why you are still working." Laughter. "Pretty much, right?" she said.

"If they believed you, they would just relax."

"They would," she said, but then explained that they needed the fitness training to be strong, to not throw out their backs when they're older, etc. When Frank asked her what kind of dance she does, she talked about being a Burlesque dancer for 20 years, and then retiring, "And no, you can't dress me up in costumes." Laughter!

"Why?" Frank asked.

Because she didn't feel like it.

"Why not?"

She said that Frank was very persistent.

Now Frank told the woman who had been undressed/costumed by Erika that she could film, and said he believes camera people should be in the performance.

And Frank turned to another young woman and asked her how she heard about the performance. She said she had been on her way to Walgreens and saw the flyer, and said to herself, "Yeah, I want to risk for deep love!"

"What does that mean to you?" Frank asked. She said she thought she was going to figure it out, but said, "To me it means a lot of letting go, and a lot of surrendering." Like what we were doing there, letting go of expectations, or any views of what we think love to be, because she doesn't think that's the "deep love".

Frank asked her if she would read Frank's definition of deep love up on the large vinyl on the wall, which she did:

"Deep love can be defined as: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility."

"Better than I could have said myself," she said. Frank asked how does it jive with her sense of it. She said, "I think we're jiving just fine."

She said that she is trying to learn more that she is really not separate from anyone else, and trying to cultivate that in everyday life, that we are all a part of each other, all mirrors to deep love.

Frank asked her if she would read his poem, "Boundaries Kill". She said she would love to. Meanwhile the tattooed girl finished dressing the belly dancer.

After the poem, Frank asked the same gal who had read, if she would help Linda take off Frank's clothes. And he said, "Band." The band could play music, anyone who wanted could play, "because the belly dancer needs music."

So people gathered instruments, and while they undressed Frank, the music started up! Tom Tom drums, toy instruments, keyboards, guitar, trumpet, the sounds of enjoying playing with the various instruments.

Now the belly dance started, and the music intensified, some in the audience clapping and slapping the floor too! Her friend filmed it all with a big smile.

When it ended, Frank turned to another woman in the audience; how did she hear about the performance? She had seen flyers on Telegraph, and had pulled one of our tucked handouts from behind the flyer taped to the pole. It was fun to hear that this worked!

Frank asked what had attracted her to this. She referred to the "ambiguity" of it. "You like ambiguity?" Frank asked. She said sometimes. Frank asked, "When?"

She said she liked learning, and felt that we should be open minded to learning, there's always something to learn, so this is when she liked ambiguity.

Now Frank asked a guy with a dark beard and glasses how he had heard of it.

He had heard from the woman sitting next to him, who had tuned the guitar earlier. She had heard about it from another gal there, who had shown her the flyer. The "deep love" appealed to her, but more it was the "shamanistic" that had attracted her. She said that recently a friend had told her not to trust anything that has the word "shaman" in it, so she wanted to see! She was curious, and said she was glad she came, she had no idea what she was coming to, or that it was participatory, but she liked it.

Frank asked her if she and the deep love gal would undress each other, and asked if Ken Cheetham and the bearded man would undress each other. The two men were willing, but the gal who tuned the guitar said she didn't know if she was "down for total nakedness tonight." So Frank asked if the deep love gal and Linda would undress each other, and asked the girl who was filming if she would read at random from Frank's writings.

She started with reading Frank's poem, "Eat Your Heart Out" while they undressed. In this poem, Frank talks about the way that "they" try to keep people imprisoned in narratives of hopelessness, isolation and "victim" through media, etc., including pushing perceptions of sad, helpless "disability" even in the face of someone like Frank, who obviously blows up all those stereotypes. But the tattooed girl misunderstood, and thought Frank was talking about himself as helpless. She wondered if he still "agreed" with this poem now, because obviously they could all see there at the performance that this was not who Frank is. Frank said, "I don't like 'agree' or 'disagree'." And Linda explained what was really going on in the poem, and that Frank has never thought of himself that way.

Frank said, "That is what reporters say." Linda explained how reporters would see Frank dancing, having fun, playing piano,



and then write that he is 99% disabled, and "suffering" from cerebral palsy!

Frank asked the girl who just read, who had been filming, what she does. She said she is looking for something. When Frank asked her what, she said, "Looking for something to look for."

"How about this?" Frank asked.

"Many colors," she said. "I've found many colors here."

Frank pointed out his paintings, and Linda showed her which ones Frank did, his digital paintings blown up on vinyls, and also the backdrops that Mikee had painted. Frank and Linda told the story of how Mikee thought he couldn't draw!

"How far?" Frank asked the woman who had said she wasn't willing to be totally naked. Everyone laughed. She said, "From the waist up." And Frank said, "To start."

"Maybe," she said. And then she said, "No, that's the bottom line. I'm having a bloody day."

Frank said, "It's the top line." Laughter.

So the deep love girl now undressed her, just the top.

And Frank now asked if Erika and the tattooed girl would undress each other, and while they did he moved on to another

young woman who had arrived, asking how she heard about it. She was the first to not talk about a flyer, but had seen it on FunCheap SF. She didn't read the listing all the way through, but the long title attracted her: "ritual audience participation experience/experiment".

She said it was great so far, that she had not been expecting any of it! Frank asked her what she liked about tonight, and she said, "I really like how open to new experience everyone is, how open we all are."

Now the tattooed gal was undressed, and Frank marveled at her tattoos, since you could see all of them now. Linda said they were beautiful, and Frank asked her if she would show them to everyone. So she got up and showed them all off. On her back, there were the words, "Get Some". Everyone laughed, including her. She said, "I was young and high."

Now Frank asked if the tattooed girl could undress the gal he had just been talking to. They both said yes, and Frank turned to another girl who had been sitting next to the last. She had heard about it from her friend, and she liked the drawings on the flyer.

Frank asked her what she thinks so far, and she said she was really enjoying it, found it very interesting, and liked the group music session with the belly dancer – a fun experience.

Now, Frank turned to a guy in the audience who had been there for a while, wearing glasses and reclining on the floor. He had heard about it from the "ambiguity" woman, did not read the flyer, and now here he was! Frank asked him, "How are you so far?"

"I think I should have brought a case of beer," he said, to laughs and hisses.

"Why?" Frank asked.

"It's a very fitting moment for a case of beer—or two actually." Laughter. "If anybody would like me to go get some beer, I will." More laughing.

Frank said, "No." As the laughter died down Frank added, "Then they could blame the beer." Everyone made a loud sound of recognition!

"Oh fuck!" Frank spelled out. "Why did I do that?! It was the beer!" Everyone giggled and laughed.

"But if there is not anything to blame, then they have to take responsibility for what they did."

Now Frank asked if the gal who just got undressed, who had seen the flyer on FunCheap, would undress her friend. They both said yes. And Frank asked the deep love gal to read his poem, "wrapping and rocking".

Frank also asked the ambiguity woman and the beer guy if they would undress each other. They both said no. Frank asked, "How much beer would it take?" Laughter! The guy replied that wouldn't Frank like to know.

Frank said, "Mmmm. We could do an experiment."

After she finished reading the poem, Frank asked the deep love girl if she would rock on him. She said, "Sure." Frank said it may take a long time. She said, "Well I'm here, so –" Frank said he needed to set some more things up before they rocked.

Now Frank asked another gal, with big glasses and short dark hair, how she heard about this. She was also friends with the FunCheap gal, and had heard about it from her. She had seen the flyer, and it sounded very open and promising.

Frank asked her if she liked it so far. She said, "I feel honored to be here. I'm happy that everyone is sharing this moment with me, and this experience. I feel very special."

Frank asked, "Why do you feel honored?"

"Because it's not every day that you share a moment like this with people who you don't even know, people who you've never seen before."

When Frank asked her what she does, she talked about being a student of "everyday". "I'm everyone's student."

Frank asked her if Erika could undress her, and she said yes.

It was amazing how almost everyone said yes.

The next woman Frank talked to turned out to be an administrative assistant at a Regional Center in S.F. She said she was really enjoying this so far, had had no idea what it was going to be. Frank and Linda talked to her about Frank's experience being the first CP person signed up with the East Bay Regional Center, and how he had to fight to get in. For years, there was nothing Frank needed from them, but Frank would always say yes when they asked him if he wanted to stay connected to the center. But then, as they aged, there turned out to be a lot of things they could help Frank with. They also talked about how Frank's first case worker was in Frank's Erotic Play video shoot in the early '80s. Dale undressed and put on costumes. He also played with Frank on the bed!

When Frank asked her if she would be undressed, she asked if she could pass because she was "super shy".

Frank asked if the two guys in the back would undress each other, but they passed. Now Frank asked if the three friends from the beginning of the performance would undress each other, but they all passed.

So now Frank asked if the clothed people would move to join "the band", which was Kene-J! One guy, a veteran of past performances, spoke up, asking if this only applied to those who had declined to be undressed, because he was willing to be undressed. So Erika undressed him. And now Linda read about the ritual of Gestures, and Frank said that the people who had their clothes off would do this ritual while he and the deep love girl rocked together.

Linda paired people up in twos and threes, and the band started playing. But the tattooed gal wondered if there might be someone who would want a second chance at being part of Gestures before they started. Frank asked the group, and it turned out that another regular to performances, an older man who used to wear a mask when he took off his clothes, wanted to join, so Linda set him up with one of the pairs.

After Linda read the description of Gestures, she read the first Gesture and got Frank set up to rock with the deep love girl. The first gesture was, "Magically, rub bodies together for arousing pleasure."

Other gestures included: "Joyfully, blow a kiss", "In a childlike manner, rub bodies", "Warmly, one lay upon the other and move in slow motion", "Soothingly, make eye contact with the other, then jerk away". There were long pauses in between each gesture for the pairs and groups to do the gestures, and the music played on, creating a trance-like feeling with the strobe lights and slides projected on Frank and the girl rocking.

Now Linda joined Frank and the deep love girl, rubbing bodies with them, and Mikee took over reading the gestures.

"Softly, rub one another's butts, butt to butt", "Calmingly, explore your genitals for body comfort and for arousing pleasure", "Lovingly, make brief eye contact with the other, then jerk away", "Warmly, hug one another and rock back and forth gently, rock out of any fear, taboos, rock back to the primal state of being one with the other through physical contact", "Happily, rub your genitals for body comfort", "Passionately, explore one another's thighs", "Gently, rub one another's breasts, for arousing pleasure".

Meanwhile, Linda helped rock the deep love girl on Frank's lap, holding her, melting together, as the gestures continued, and the rocking softly deepened. Even though many of the people doing Gestures were tentative with the more intimate gestures that were read, almost all of them stayed for all the gestures, and risked and found ways to keep doing the gestures, even when they were more explicit. One of the trio of friends left and joined the band, but only after participating for a good while.

"Lovingly, rub cheeks, cheek to cheek", "Arousingly, put your hands on one another's genitals", "Soothingly, place the other's hand on your genitals and guide it", "Magically, explore one another's body using every part of your body, for arousing pleasure", "Gently, rub bodies for arousing pleasure", "Playfully, rub each other's head, head to head, turn on each other's scalps, make one another feel like a puppy having its belly rubbed", "Arousingly, intertwine each other's bodies and slowly move together for arousing pleasure".

At this gesture, there formed a group leg monster! Four or five of the people doing gestures all put their legs in the air and tangled them all together in an octopus-like mass of waving legs.

"Happily, rub one another's bare arms", "Gently, rub foreheads for arousing pleasure", "Passionfully, intertwine bodies and slowly move together for arousing pleasure", "Suggestively, jerk your head very slightly", "Calmingly, stick your tongue barely out, curl it up and move it", "Softly, rub one another's knees, knee to knee".

Now, Frank had Linda and the deep love girl go around to the people playing



music, sitting and watching, some lying down curled up on the mats, and "get" them – holding and rocking gently with each person. It was amazing to see how people respond, like the way the regional center gal's face deepened, and she reached back to touch Linda's head as they rocked her.

"Desiringly, stick your tongue barely out, curl it up and move it", "Suggestively, explore one another's bodies, using every part of your body, for arousing pleasure", "Calmingly, explore one another's bellies", "Soothingly, rub one another's thighs, thigh to thigh", "Exploringly, rub bodies for arousing pleasure".

Soon the lights came up, and Frank said, "Without a doubt, this is the best group in years." They applauded themselves.

Frank asked Linda to expand on this. She talked about how people acted from/ actually said that they valued what was going on there, that people were all there together willing to be open and vulnerable to each other, to take a journey together and saw that as something important, as something that had value, and everything was framed by that, so it allowed a lot to happen.

"And you were willing to risk," Frank said. "Even the clothed people."



Some of them hooted and high-fived each other!

"For years," Frank said again. And Linda explained that doing this series monthly for three years, although there have been elements of that willingness, there had not been a group of people where that was the main feeling like tonight.

Now Frank went around the group, asking people what they felt about the night. The regional center gal said she didn't know how to articulate it. She compared her feeling to what she felt at a Burning Man, and talked about an element of "generosity here", everyone sharing themselves.

The guy who came with the woman who was filming, who we had not heard from before, with a strong accent said he didn't know what this event was about, and added, "I still don't." When Frank asked if he liked it, he said that it is very interesting, and "I don't know what to think about it. That's interesting as well." Frank said that it may take time.

The girl who was filming said, "Still looking for it." Frank asked if she got hints of it. She answered, "It might take time."

The belly dancer talked about feeling embarrassed and nervous at first, but then had fun. Frank said, giggling, "You have a great belly." Laughter.

The beer guy said only, "Very unique, very unique." Frank replied, "How many beers?"

"How many beers for what?"

"Will it take to do more here?" Frank asked. The answer was 13. Frank said, "Bring them next time." His girlfriend was laughing!

She said that it was nice to be in a space where people feel that they can be safe, be comfortable, let their guard down, nice to feel that people are not judging each other, can let go, very rare that that happens. So it's nice to be in that, experience it, see it and be a part of that.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Mike Trachel commented 8/8/12:
Hi Frank,
I watched your latest vid, and you really are a genius.
I've watched porn when a teenager as every teenager does. But it's no turn on now. What you do is something else, much better and subtle: it's just pure eroticism.
And the ladies and guys in your shows are terrific people, very brave to be willing to appear nude and rubbing each other on the internet.
Thank you so much, hope it was not the last risk for deep love session.
Bye bye, take care

Frank's reply 8/8/12:
Thanks, Mike! What you just said is what I am aiming for in my work! And getting such a group should give all of us hope about human kind!

chief1934 commented 8/8/12:
Fantastic performance. I can't imagine anyone sitting out when they would be able to participate in such sensual eroplay. This is one of the best you have posted on Vimeo. Thank you Frank for sharing with us.

Frank's reply 8/8/12:
I agree! It is equal to the performance in Brooklyn in 2001 where the audience eroplayed together for hours!

Andrew Thomson commented 8/8/12:
Hello again Frank, I have just watched your Aug 4th recording, you must be really pleased with the outcome what did it turn out as, half(yes) and the rest(no) which is a big improvement from last month. Hopefully by the end of the year it will reach all yes. Do you ever sit back and wonder why you came out to one of your evenings when people refuse to get involved?
I enjoy going to your site to see what you have managed to get people to do that they would never have imagined doing and in front of a camera. Keep them coming and thank you and your team for all the good work.

Frank's reply 8/8/12:
For all of my life, I couldn't stand not knowing what would happen if I had risked one more time [no matter how many NOs /rejections / whatever had come before.] What if this time would have been different if I had risked? So I always risked. This time shows what can happen if you risk the next time.

Robert Kott commented 8/8/12:
OMG- Far out! Thought the hippies were all extinct by now- good to see diversity still exists!

Frank's reply 8/8/12:
Yep, they were all types of people who melted into an erotic tribe by taking personal responsibility for risking for deep love! Changing the title to RISK FOR DEEP LOVE worked in attracting these people!

Martin Laporte commented 8/10/12:
I love to see some people Life and peace naked Bravo au revoir.

Frank's reply 8/10/12:
Thanks!

"And everybody did." Frank said.

The ex-burlesque dancer liked being on the other end of the nudity, supportive of it, and holding that space for others. One of the regulars, who was one who had participated in gestures, who said he has been coming to performances since 1978, said that it was always really interesting to see what Frank does.

MORE COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Jon Davis commented:
Wow, I'd love to join your group, but unfortunately I live in London England...

Frank's reply 8/8/12:
I am wondering how long it will take for Europeans, etc to plan their vacations to come to the San Francisco bay area so they can participate in the performances. Maybe soon!?

Mike Trachel commented 8/8/12:
Well, if you're aiming for it you are successful. Believe me.
You're right about hope about human kind. Did these people know each other before? Don't think so. I'm surprised how far people who have never met before and have no sexual lust for each other can go. Because they go quite far touching and rubbing each other. Don't they mind their families and friend seeing them?

Can I ask you a personal question? Aren't you worried about Linda touching and being touch by others? And isn't she about you being rubbed by young girls?

Please, tell me it wasn't the last session of risk for deep love.

Bye bye take care

Frank's reply 8/14/12:
The audience either come to the performance individually, or as couples, or in groups of friends. But all enter a different reality than their normal realities. This shakes up their normal realities after the performance. This is especially true for those who watch rather than actively play.

Linda, Erika, Mikee, Corey, Alexi and I would be in the wrong kind of art/life/reality if we saw/felt things in the way that you described. Linda and I have been together for about forty years, and the rest of the tribe have been together also for decades. We are more than enough for each other and always have been. So we don't relate to other people from any lack. And we see a relationship with another as all of ours, not as a separate relationship.

Jim Stroud commented:
Toward the end when the black guy is singing, the first girl to dance just kills me. What a performance and to top that off she has a hairy pussy.

Ken Cheetham talked about it as liberating. He also said that it was very rare for people to get together like this, and said to Frank, "It takes very special people like you to actually make it happen. So, thank you."

The man without the mask said it was very "counter-cultural", and enjoyed the rare opportunity to be sensual with strangers.

The first girl of the trio of friends said that she felt really vulnerable. "But at the same time it was weird, because, like I don't know if I'm comfortable, but I feel like I am." She said she didn't often put herself in situations where she is that vulnerable, so it was a new experience.

Frank and Linda now talked about how the titles changed over the years there at Temescal, and why they changed: from "Reality Playings", to the "Uncomfortable Zones of Fun", and now to "Risk For Deep Love".

The deep love gal asked if the performance has adapted through time, and Frank said, "It is always changing." Linda explained how they have been doing this for 40 years, and how it has evolved and is always evolving and changing. She said that this was the freest form it has taken.

Frank pointed out how Erika does Gestures at the nursing home where she is the Activities director, and Linda described the way it opened things up with the residents.

One of the other trio of friends said she felt more relaxed than she thought she would be. Frank asked her, "Did I earn your honor?"

"Definitely," she said.

The tattooed gal said that someone had told her once, and it had been on her mind lately, that without physical touch we start to get sick, that you're supposed to have touch every day. She said she doesn't really ever, and was very uncomfortable with touch for the most part. She said it was healing for her, she felt "like minds" there, and said she managed to turn the



word "pleasure" during the Gestures into being "playful". She talked about how when the Gesture said to touch the other "pleasurably", they were looking at each other like, "oh shit", but she decided that if she made her partner laugh, that was "pleasing" . "So let's make each other laugh." "That was nice."

The third of the trio of friends, who had left the Gestures at some point, said she felt a sense of more comfort now than she had at the beginning. At first, she felt like people were tentative, but now the vibe was more relaxed, and you realize that you are ok, and that the people around you are just normal, good people.

The deep love girl said that she felt that the relief and relaxation that they were all experiencing was from their being able to trust themselves and trust each other, and trust letting go. "I think it's such a valuable lesson to make you see how in more conventional or non-conventional ways we can go deeper." She said you could say this doesn't happen in real life, but this is pretty real right now. She said maybe not this exact experiment, but, "let's go deeper, and have this deep trust and relaxation all the time." Going through something uncomfortable and realizing it's not as bad as you think.

Frank asked her how the rocking was, and she said, "It's beautiful, I need to do more of it."

"Want to work with me?" Frank asked.

She said, "Let me think about it." She said not in a bad way, but she had to let it all sink in. Frank told her that he needs a "plant" for the performances. Linda described how the plant would work in the performances: the uncomfortable, uptight audience member who opens up, and allows the possibility for others to do the same.

Frank said he did not need a plant tonight. "But can you pick who was the plant tonight?" People thought it was Erika, but Frank said that she has worked with him for years.

The tattooed gal thought that Erika didn't really blossom the way Frank described, but was just willing. This is because of her working with Frank for years.

Linda asked who they thought it was, and Frank said to the tattooed gal, "Perhaps it was you."

"Don't tell. Play along," he said. She was smiling, and people were giggling.

"But I may be lying," Frank said.

Now Frank asked Kene-J to sing. "Son, sing a song for the finale." Frank said Kene-J has been playing with him since 2004. After introducing himself, Kene-J did a new song/rap he had just written, "To Be Free". It blew us away. Not only was the song so deep, so perfectly matched to the night, and you found yourself singing along, but one by one, naked members of the audience got up to dance in front of Mikee's huge backdrop until there was a whole crowd dancing nude to Kene-J's song. What a music video!

The chorus was:

"All I want is for all of us to be free.
(We're getting' free y'all, we're getting free y'all).
What do I do
Where do I go
Who do I be
To be free?"

After the song ended, and the dancers sat down again, Frank spelled out, "WOW."

Frank said that was the end. As some people started getting ready to leave, others stayed on the mats naked talking. Frank had Linda tell everyone about our church-going friend and neighbor Betty, and how she donated the jewelry that was laid out with the costumes, knowing that Linda and others would wear the jewelry and nothing else! The crowd loved it. You could hear people singing Kene-J's song as they got dressed, and here and there people came over to say goodbye to Frank.

You could hear Frank telling Ken Cheetham, "See, if you keep coming!" If he kept coming, he was bound to have an experience like this one.

The deep love girl came up to talk to Frank and Linda too, wanting to buy a book, and Frank asked if she wanted to get together. She got Frank's card so that she could email him. The regional center gal came up to say goodbye too. She was talking more about how amazing the performance was, and asking about when it would be shown online. The deep love girl asked if Frank has to get releases, and Linda said no, not for a public event. And Frank added, "When you get releases, it sets a tone." It doesn't feel that great. Frank said, "No one has gotten in trouble." Linda explained that for all the years they have been doing this, and documenting everything, no one has ever had trouble from being in one of Frank's videos, with their jobs, or whatever. And they referred back to Dale, Frank's first regional center case worker!

Risk For Deep Love

a ritual audience participation experience experiment

Friday, September 21, 2012

BY FRANK MOORE:

This performance and audience was the exact opposite of the last performance in August. This swing is common. But I always hope! Hope makes the risk of throwing the dice of doing performances easier. If I had not thrown the dice in August, that wonderful long chorus of YES that opened up warm juicy sweaty erotic intimate possibilities would not have happened. Of course that is also true for this aborted performance. But that is why risk is always uncomfortable but always vital!



BY DA BOYZ AND ERIKA:

This had to be one of the shortest performances of the Temescal series, and almost the polar opposite feeling from the previous month! It was the normal set-up, but the lights had been all moved around, and some removed, so the lighting was a challenge this time.

Two longtime artists and collaborators were there tonight, performance artist Paul Cotton and dancer Neal Marcus. Frank said that they had just been talking about Paul the day before. Paul was sitting in a wheelchair.

Frank said that Paul was doing in the '60s what a lot of artists are doing now. Linda explained that they have been watching Vimeo, seeing contemporary artists and dancers from all over the world, and had just been saying last night, "Hey, that's what Paul did."

Frank turned to a young woman who had come in. She had seen a flyer at a local dance studio, and the title, "Risk for Deep Love" had attracted her. Frank asked her what the title brought to her mind. She said she felt that love was about risk, and that risk is something very scary, and so it brought "an opening" to mind for her. Frank asked her what she does, and she talked about being a social worker, and that she also dances, all kinds of dance. Frank asked her if she would dance for them now, and she said she would if there was music, so Frank asked everyone to grab an instrument!

People took up percussive instruments, shakers, etc., and Kene-J was playing the keyboard. The gal started moving to the music, and right away Neal Marcus, who also has cerebral palsy, started dancing with her, alongside her. She basically danced in her position on the mat, danced on her knees, like Neal. After a little while, she kind of moved off to pick up some shakers herself, and started playing them standing up, and Neal ended up on Paul Cotton's lap doing a kind of contact improv style of dance. The music continued.

Frank asked if Neal and Erika would undress each other. Neal got down from



Paul's lap and asked Erika if that was ok. She said yes, and they undressed each other as the music continued, which was neat to watch Neal taking off Erika's clothes slowly and like a dance with his spastic hands. After he pulled her skirt off, he waved it in the air like a matador waving his red cape.

Now Frank asked how a man sitting toward the back with a salt and pepper beard had heard about this. He had seen it on Squidlist, and checked out the website and the art on the flyer was intriguing, so he thought he would take a risk. He said he was a medievalist by training, but now is a systems architect. Frank asked what a medievalist is, and he explained that it is someone who studies the art, literature, music, architecture, etc. of the "so-called Middle Ages". Frank said, "Castles?" He replied, "For example, yes."

"And for fun?" Frank asked. He replied that he is on the staff for Burning Man.

"So," Frank said, "This is right up your alley." He said he thought so. But he ended up leaving later while Frank was still talking with others there.

Frank asked the dancer how the performance was so far, and she replied, "I'm not sure."

"Why not?" Frank asked. She said that she guessed she just didn't know yet.

Now Frank turned to a guy who had recently come in and sat toward the back with short dark hair and glasses. How had he heard about it? He said he had been on the mailing list for about 6 months, and had wanted to try something new and interesting, so he decided to come out. Frank asked him how he got on the mailing list, and it turns out that he had contacted Frank from a flyer. Frank asked him what he does, and he said that he is a file clerk for a law firm. "And for fun?" Frank asked. He said he liked to play guitar, and to make sounds that were not typical in music, so what they were doing tonight was very much his kind of thing.

"Like what?" Frank asked. Linda asked if he could make some sounds for them. He picked up these tiny finger cymbals, and hit them together, letting them ring, and then sometimes grating them together, then letting them ring again.

Frank asked if the dancer would undress Linda. "No," she said, and added, laughing kind of uncomfortably, "I think, yeah, I think I'm actually going to go. But, yeah, but thank you for holding the space."

Now Frank asked how the next guy over heard about this. He said he was Scott, and that Neal had sent him an email. And it reminded him that he was actually at Frank's house in 1999 when Frank interviewed Annie Sprinkle for the very first Shaman's Den show on LUVeR. Scott said that a friend of his had been dating Annie at the time, and the three of them went to the house for the show. He said right now he is a student working on his dissertation at Cal, and also a theater director and actor. He also had been a social worker, so he was interested in madness, and madness in performance and what he called, "Psycho-social Disability".

Frank asked what that is. Scott said that it is "a political understanding of psychological and emotional difference, and alternative consciousness." He said things that are normally called "mental illness" he looks at from a different/political perspective.





How did the young man sitting further over from Scott hear about this? He had seen a flyer the day before. Frank asked what attracted him, and he said, "Different. I wanted to explore something different."

Frank asked him if it was different enough, and the guy replied, "A little."

Frank made sounds! "But it needs to be more different, eh?" Frank asked.

"Uh, I don't know," the guy said, with a short laugh.

"Would you help Linda to undress me?" Frank asked.

"No, sorry," he replied.

"Why not?" Frank asked.

"Just not comfortable enough."

"Guess what the old name of this series was?" The guy didn't know.

Frank said, "The Uncomfortable Zones of Fun."

"Is risk comfortable?" Frank asked.

The guy answered yes. "Think so," he said, "It's different."

"How so?" Frank asked.

"Part of us, part of being human," the guy said.

"But what makes something risky?" Frank asked.

"I don't know, what do you think?" the guy replied, obviously not engaging with Frank.

Frank turned to Paul Cotton: "Paul, what is risk?"

There was a kind of wistfulness to Paul, as if he felt like he had lost something, but he said a lot of amazing things:

"Risk for me is being faithful to my vision and my heart. So it is timeless, it's outside of time. It is being true to my naked self, the original self. Not worrying about how I look, or who I am, what color I am, whether I'm a dog or a cat, just part of life. And I appreciate Frank keeping this vision alive. And I came here tonight because of the risks you have taken in your life, to be a risk. And I think you're a master at it. So I admire it and I think you push the envelope sometimes too – more than I do, or there are times in my life where I don't do it at all. I also think I have gotten, something didactic about my vision that is all about – it seems that everything is a risk at a certain time, and 20 years later it's not a risk, and these obstacles have to be jumped over to prove that they're not obstacles."

"Which is uncomfortable," Frank said.

"It's always uncomfortable," Paul replied.

"Until you do it. Then the comfort expands and is not fragile anymore," Frank added.

Paul continued, "I think if you see yourself as being separate from the world – you go to a nude beach, and everybody takes their clothes off, and you're just looking. You're just looking. And you take your clothes off, and you're not looking anymore. You're part of the reality that is being created. I once asked Neal Marcus – we were at an event, and I was just noticing that people were being very conscious of

the way they were dressed, the images they were presenting, the way they walked into the room making sure they were dressed right."

Paul said he asked Neal how he felt about that, how can you pay attention to that kind of self-image. And Neal had replied, "I'm always naked." And he thought that was really true and thought that this was what Frank was really saying, and that Frank had gone beyond images, "to just being the living breath of life."



Performance poster by LaBash

Now Frank turned back to Scott, asking if he would help Linda undress him. Scott replied that "around sexual stuff" (and he saw undressing as sexual), he kind of had to "take care of himself" right now. He talked about his "sharp boundaries" around "sexual stuff" and taking care of himself, etc., "but thanks for asking."

Frank asked why, and Scott said he didn't really know, and suggested a whole bunch of possibilities, like maybe it was his emotional place he was in that day, or that he needed to know people better, or it had to be done in a certain "framework" or "social setting". And then Scott said:

"I like risking, and I like making myself vulnerable, but I also like doing it in steps that I feel comfortable with. I still think you can push yourself and feel safe doing it."

Frank said with a big grin, "Hey, this is a risk. I am ending this performance."

And Linda said, "The End."

Frank now turned to Paul, and said, "The last performance –"

Linda explained how the last performance was the best performance they had done in the series, and now it was in the 4th year! But what makes a great performance was the people. If everybody in the room says no, nothing can happen, but everyone in the room said yes! So everyone had the experience of what they were just talking about, stepping through the boundaries, risking, and then looking at each other and saying, "Wow, we all did this together." It was an amazing thing.

"Like we, Neal and Paul and us, are professional risk-takers," Frank said. "We need –" And Linda continued that they were professional risk-takers, but if there is nothing there to work with, there is nowhere to go with it.

"But it is a risk to end the performance!" Frank screamed. Laughter.

"This could be the shortest performance of the series," Linda said.

"I was going to ask you and Neal and I to dance together," Frank said, making sounds. "Maybe next time."

"Do you get what we are saying?" Frank asked Scott.

Scott said he thought he did, but proceeded to talk about it in terms of "unanimous" consent to the "type of risk" being asked, or perhaps he could "give them space" to keep risking -- if they needed him to leave, he would be happy to do that, etc.

Frank replied, "I am unreasonable. Always have been." Frank looked at Paul Cotton, and screamed and smiled at Paul. Paul giggled, really loving this.

"There is too much reasonableness," Frank added. Paul sighed, watching Frank intently.

"The lights should have told me something," Frank said. Linda asked, "You mean the way the lights were all screwed up, is that what you mean? Some kind of a sign that maybe it wasn't going to work out tonight?" Frank making yes sounds. Laughter.

"And where are Shannon's friends?" Frank asked. They had not shown up.

And that was it!

EMAIL:

From: Cedar Grove
Date: September 21, 2012:
Hey Frank.....I told a friend about your shows. She lives out near Berkeley and that area. She intends to participate tonight. One thing that I always love is when you ask folks what they do. That is always so interesting to me. That also makes a difference in how you perceive they will react when asked if they wish to undress and how you anticipate they will be naked. It is so odd, but I believe everyone does it. I so appreciate your shows and what you do. My friends name is Patty and she may be with her friend Sharon. One of the things I also like is when at the end of some of your shows you ask everyone to get nude and sort of stand and dance and play in full display with others with the lights up. That is a true uncomfortable feeling but is so erotic, to put caution to the wind like that. Keep up the good work. Please try the all together nude at tonight's show. Shannon.

Frank's reply September 23, 2012:
Where were they Friday?! As you can see in the tape, I desperately needed some YES people that performance!

Cedar Grove's reply September 24, 2012:
I called her and she said they peeked in and only saw a few folks and all men and got timid. I told her she should have gone in. I saw video and noticed them not there....got sad. ...its so much fun. Maybe it was because it was in a Friday. The next one is on a sat. Maybe more campus folks will show.

Frank's reply September 24, 2012:
Ah, they didn't RISK FOR DEEP LOVE! They were window-shopping.

Risk For Deep Love

a ritual audience participation experience experiment

Saturday, October 6, 2012

BY FRANK MOORE:

Well, this was an intense epic of YES and NO fighting it out to the music of Kene-J aka SON. European tourists came after seeing the flyers to get the San Francisco experience. Linda, Erika and I could get people to undress us so we could dance erotically, unlike the last performance. But the NO was heavy. The angry Irish punk who said accusatorially that I was not doing performance art left before Gal*in_Dog, who teaches performance art in college arrived to lecture him.

But what tipped the night into the YES column was the fact that one of our VIMEO viewers flew from Illinois just to participate in the performance. Al is a very smart guy [with a cute ass] who has been watching the performances on Vimeo for over a year and decided to come out to play! I think he is the first of many of the Vimeo viewers who will come! He said he will come out again!

BY DA BOYZ AND ERIKA:

We were all set up, and a few people had already arrived, including a guy dressed in a fancy brown billowy long sleeve shirt, beads, with his long hair down. Frank asked him, "Are you the performer?" He answered, half quoting Shakespeare, something about the world being a stage, so your life "presumably" is a part, "part of a stage, I don't know."

Linda said to Frank, "Maybe that was a yes."

Frank said, "I mean, Mikee and Alexi." Giggles.

Then Kene-J arrived, got set up at a keyboard to play, and Frank was telling him how he had just seen him on what would be a future BTV episode, a Shaman's Den appearance they had recently videoed. Frank asked everyone to sit closer.

Frank asked the man in the fancy shirt if he had come before. He said, "I have." Frank had recognized him. "Why did you return?" Frank asked.

He talked about liking "interesting things", and said he believes "love should be shared" and said it was marvelous to see someone being so creative. Frank asked him what he does, and he talked about being a musician, writing songs, and running phone lines for his work.

Frank said he could ask him to sing some of his songs later. Now Frank turned to the man next to him, an older man, bald with glasses, asking how he had heard about this.

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On The Cheap

SATURDAY OCTOBER 6, 2012

Frank Moore; Risk For Deep Love
Temescal Art Center, 511 48th St., Oakland. www.temescalartcenter.org. 8 p.m., free.
Lauded and controversial shaman performance artist Frank Moore's event at the Temescal Art Center will be sure to baffle your mind. Moore will attempt to reimagine human emotion through the use of musicians, actors, dancers, and members of the audience. It's experimental performance art at its most experimental.



He had heard about the performance through the internet and Vimeo. When Frank asked him what he thought of the stuff he saw on Vimeo, he said that he was still thinking about it, that it was a long process, and that he has been doing it for about 9 months. "I guess my thought is that it has impacted me."

"How?" Frank asked.

He said that he thinks he has changed. He said it was an ongoing process, and that the relationship to time of what takes place is nonlinear. He said he couldn't describe the change, and said he looked forward to being in this environment, so he was very excited to be here.

Frank asked him how many of his videos he had watched, and he said that he was not so much into the music performances, he said he didn't relate to it yet, but he had watched the whole Vimeo library of Frank's ritual performances!

"And you know it is Russian roulette," Frank said, referring to these performances. The man continued the thought, saying that he was "intrigued by the fact that you never know what is going to happen, and that is part of the excitement."

As they were talking, we saw Judy come in with a young woman who we later found out is her daughter. Judy works in Dr. Kurtz' office, our long time dentist!

Frank asked everyone to move closer again, and then asked why was Judy brave enough to come to this.

She said, "You guys inspire me, I love you guys."

Frank asked how.

"All your love, you just love each other so much, it's fantastic."

Frank asked if she had seen any of the performances, which she had not, but she had seen Frank's book. She said she loved the art in the book, especially the latest one, *Skin Passion*.

Judy introduced her daughter, and Frank asked her what she does. She is a marriage and family therapist, a counselor. Frank and Linda talked about how Frank did that too for several years in the 1970s.

This led to talking about finding old videos from the 1970s that they were now putting up on Vimeo. And then how it was a challenge to find someone to transfer from the old format because of the nudity!



Performance poster by LaBash.

Now Frank talked to a young, long-haired guy from Ireland, who saw a flyer on Haight Street, and said everything about it spoke to him: an "erotic, shamanistic, magical performance that would alter my notions of reality, so why not?" When Frank asked him how it was so far, he said that he was curious to see how it would unfold. Frank asked him what he does, and he talked about providing internet access and computers in Haiti for education, inexpensive "digital learning labs", since he said there is really no education system there.

Frank pointed out that many people take years to come to a performance from seeing flyers, whereas for him it just took the one.

Now Frank turned to a couple who we were to find out are from the Netherlands. They had seen a flyer in a coffeeshop on Haight St. What attracted the man was the possibility of "deep love" from the flyer.

Frank asked him what he thought deep love is. He said it was hard to give words for it, but he said for him, "Deep love is a oneness, together with everybody, on that level I think."

Frank had Linda read his definition of Deep Love on the large vinyl behind them.

"Deep love can be defined as: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility."

Frank asked what he does, and he said that he is on a sabbatical, but is a fireman in the Netherlands. For fun, he liked doing sports, yoga, meditation. And he was hop-

ing to find out what San Francisco is about. Frank asked, "Which San Francisco?"

He said it was a difficult question, and Frank said, "I am known for that." Laughter! So Frank asked it again!

The fireman said he was thinking: "The people, and myself, together with the people." They came to S.F. for open-minded people and he was very curious to see how he related to them, and they to him.

Frank asked if there were more or less here than in the Netherlands. The fireman replied that in the Netherlands, the mind of the people was closer to each other, which was somewhat of a good thing, but that in S.F., and in the U.S., people tended to go to more extreme, more freedom, further apart in their minds, and he would like to see where that goes.

Now Frank asked why his partner came to this. She said that she was curious about the event, and that she usually felt awkward about going places where she doesn't know what is going to happen, but that on this trip, she was trying to force herself to go past that, and do things outside her comfort zone. "Not that I'm uncomfortable, but maybe a bit."

Now Frank talked about how the series used to be called, "The Uncomfortable Zones of Fun", and Linda described the whole evolution of the series from the beginning, and how/why Frank changed the name along the way. Then they described the August performance, and how it was perhaps the best of the series because people just said, "Yes." Frank said that people were willing to "put their bodies where their ideals are."

Frank had Linda describe that performance in more detail, a lot of examples of how people were willing, and how things just kept opening up because of it.

Now Frank asked if the fancy shirt guy could describe the performance he came to.



He said that "people didn't seem super enthused, kind of tentative, exploring a bit." He said he "didn't think it was one of the more 'jun' examples of this kind of performance."

Frank asked what the woman from the Netherlands does, and she said that before the sabbatical, she was working for an organization that helps disabled people, as an editor for magazines and internet/website content.

Now Frank asked if the older man and Erika would undress each other and put costumes on each other. He said yes, and Frank and Linda described Betty and her jewelry as they started.

Now Frank asked the fancy-shirted man to sing his songs. They were politically-themed songs to the tune of other songs, like La Marseillaise. Meanwhile, Erika and the man undressed each other, and were having fun dressing each other in beads and boas, etc. Frank asked for a "less feisty" song, so the fancy-shirted man sang a version of "Que Sera Sera".

Now Frank asked Judy's daughter if she would read from his new book, *Skin Passion*, at random. She picked Frank's poem, "Eat Your Heart Out".

Meanwhile it was hard to ignore that the Irish guy looked bored, and was checking out his cellphone.

Frank now asked the fireman and his partner if they would undress each other. They said no. Then Frank asked if Judy and her daughter would. No, they wouldn't.

Then Frank asked first Judy and then her daughter if either one would help Linda undress him. Judy said no, exclaiming, "I see you at work!" Her daughter also declined.

Frank turned back to the fireman, asking if he would help Linda undress him, and he said yes. Afterward, Frank asked him if that was hard or easy, and he said that it was not hard. "How about easy?" Frank asked. Yes was the answer.

Frank asked how it was easy. The fireman replied that it was not a difficult thing to do, and he could not see why it would be hard.

"Would she [his partner] undress Linda?" Frank asked.

"If you want to be undressed," she said. Linda replied yes.

Again, Frank asked, "Was that easy?"

"I have to admit I do feel a bit uncomfortable because I am not sure why nakedness, or nudity is something you want. But seeing you naked, and undressing you is not a difficult thing – but I am pondering, why?"

Frank asked if she had any clues, and she said that it must have something to do with expanding your boundaries, going beyond the comfort zone. "And well, that works." Laughter. She said she could also think of things like – once you do that, and you can move past the shame of it, you can feel free.

"So now, would you two undress each other?" Frank asked.

She said she was not sure. "Actually, no." It was not that she would mind being naked, it was more that she would be questioning if she was doing it for the right reason, if she was only doing it to not be a "party pooper", or block the energy of the show. She wasn't sure if that was a good reason to do it. She talked about that what she usually does when she feels scared of doing things is to either cramp up and do nothing, or doesn't think about it and just does it, gets it over with, and she didn't think either way was a good way to go. She didn't think this would be doing it for the right reason.

Frank asked what would be the right reason, and she replied, "If I would feel like taking my clothes off, I guess."

Frank said, "To open new possibilities."

She replied, "That would be a good reason, is that what you mean?"

"Yes," Frank said. "Do you think that would open new possibilities?"

She thought. She apologized, saying she was not the fastest person, that she usually had to think for a while. Frank said, "I have time." Laughter!

"I guess it could be," she said.

"How about your shoes?" Frank asked.

"I could do that, but it's not really what you mean."

"I am taking baby steps," Frank said. The whole room broke into laughter!

While taking off her shoes, she said, "I could even take off my socks if you want." Frank said yes, and suggested she could take off the fireman's shoes and socks too, which she did.

"Did any earthquake happen?" Frank asked. Laughter.

"Would you take off his shirt?" Frank asked.

"I would. I don't know if he will let me," she said. The fireman said right away, "I will let you." She took off both his shirts, and you could see a small peace sign tattoo on his arm.

"Any fire?" Frank asked. Laughter! The fireman joked, "It is a bit hot here."

"How about would you let him take off your shirt?" Frank asked her.

She thought for a while, talking in Dutch with her partner seriously. Then she said quickly, "No."

"Why not?" Frank asked.









"Well, it's not so much the nakedness that I mind, it's that I'm not sure about your motives."

"What would my motives be?" Frank asked.

She talked about what she had said before, trying to get her to do something that she's not comfortable with. "Or that is how it feels. I'm sorry, I'm really not very comfortable with somebody else telling me that – Yeah, I'm not sure why you would want it, just to get me to do something I really don't like to do, see what happens, I guess. Something like that. I don't know what you expect of the atmosphere, what will happen after that."

"I don't know either," Frank said. "Hence, the 'Risk'."

"How do I feel to you?" Frank asked her.

"That is the strange thing," she said, and described how it was making her feel like going back into herself, but obviously that was not what she wanted to do. She didn't have any specific feelings about any of the people there, just noticed that when she feels like she is being forced to do something she doesn't want to do, she gets "a bit aggressive, keeping people away." It made her feel a bit angry, and that was what happens when she feels pushed into something.

"How do you feel?" Frank asked the older man who had undressed with Erika.

"I feel mellow. And free. There's an honesty and freedom to nudity. You lose your protection, so therefore you're vulnerable to the other. And it's a process, it's a process of people getting used to the idea. But anyway, I feel great!"

"Are you a nudist?" Frank asked.

"No," he replied emphatically. "Earlier I mentioned that I felt I had changed. One of the changes is that – I can do this. And there was a time that I couldn't. And I think that's an advancement. That's a freedom, that's a good change. A development of humanity. I just – I'm having a great time."

Now Frank asked the Irish guy how he felt.

"How do I feel? Honestly I'm not sure what all this is about. I came here expecting performance art, and what I see is some old guy asking everybody to undress, and I'm not sure what the point of this is at all. It's not fun, and it's not erotic. It's just weird."

"What is performance art?" Frank asked.

"Something exciting. Something pioneering. This is just like – I mean, everybody's been naked before, it's not pushing any boundaries. You seem to think you're pushing boundaries, but you're just asking people to undress. To me it seems sleazy."

"In what way sleazy?" Frank asked.

"Well for starters, I feel like you're using social pressure to make people feel like they have to undress. When all eyes are on you, when you're given a microphone, and you're put in front of a roomful of people, and asked to do something, you feel a certain obligation to do it. And I don't think that's a fair situation to put somebody in."

"Who said I am fair?" Frank asked.

"Who said you were unfair?" the Irish guy retorted.

"Didn't you just say it wasn't a fair situation to put somebody in?" Linda asked.

"Well what do you think, Frank?" he replied.

"I think 'fair' is not art. I don't know what the fuck is 'fair'. Do you mean dishonest?"

"I don't mean dishonest, no," said the Irish boy. "What I mean is that there's two ways to get people to do something. Either to force them into doing it, or to make them want to do it. In other words, there are two ways, called 'seduction' and 'rape'. And you can seduce people into doing something if you make them think it's cool, and you make them think it's exciting, you make them think it's worth doing. But what you're doing here is making them so uncomfortable that they have to do it. And that's not what I'm about."

"Mmm," Frank said. "If I just waited." Frank grinned at Linda.

"Do you feel any pressure?" Frank asked Judy's daughter. She shook her head no.

"How not?" Frank asked.

"I just feel like I'm gonna do what I want to do. I have control over what I do and what I don't do. And if I don't want to take my clothes off or have my clothes taken off, I won't. And I feel I was invited here to do either."

"Yes." Frank said. And he asked Judy the same question.

She said no, and said that she doesn't feel uncomfortable, doesn't feel any pressure. She added that she knows Frank and Linda a bit more than others there, maybe that was why. Her daughter added that she could kind of see where the Dutch woman was coming from because when she and her mom said no, they weren't asked a series of questions afterward. But she also doesn't feel like she would necessarily feel uncomfortable if she was asked questions. But they were from the Bay Area so they might be exposed to a lot more open-minded, crossing-boundaries kind of things.

The fancy-shirted guy added his own observations, including that Frank could have pushed the Dutch woman more, but he backed off!

Frank giggled. "Damned if I do, damned if I don't!" Frank said. Laughter.

The fancy-shirted guy added that society has ingrained a lot of resistance to being naked in public, and talked about a "fine line between strong encouragement and pressure."

"So," Frank asked the fancy-shirted guy, "Would you let Erika undress you?"

"Sure," he said.

And that was the end for the Irish guy. He put on his backpack and left.

"Shucks," Frank said, "That was too easy." The fancy shirt was now off, and the man said that he went to his first nudist colony when he was 7 years old, explaining why it was easy.

Now the older man spoke up, addressing the Dutch woman. "Could I say something about the pressure and the questions? To me, when he was asking you the questions, I didn't interpret them as pressure or encouragement. It was more a probe into what you were feeling and what you were doing. So by answering the questions, I began to understand exactly what you were feeling and what you were going through, which is acceptable. There's no judgement there. We're just getting insight into what you're feeling and what you're going through."

He said he has learned that the questions are not trying to get you to do something, but to understand what you're doing, and that the probing gets one to think about why you are doing what you are doing and to consider change.

The Dutch woman added that she also did not feel pressure to take her clothes off, but that part of the sabbatical for her was

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

chief1934 commented 10/9/12:
You had a very different group this session. I'm not sure they enjoyed themselves. Those who left early really missed out. The lovely ladies, Linda and Erika, were especially sensual in their eroplay. I could watch an entire performance with just you and the two sexy ladies.

Frank's reply 10/10/12:
I agree. My aim is not to entertain easy enjoyment. That may happen [especially if they don't bail]. But I go for planting subversive seeds and time bombs! I think we were successful in that Saturday, especially in the Danish couple!

Have you watched the music gigs where us three dance erotically! Also there is an extremely hot Christmas video with us three going deeper!

chief1934's reply 10/11/12:
Thanks Frank. Went back and watched Santa Frank and Erika the Elf. It was better than I remembered and I thought it was great when I watched it for the first time.

Frank's reply 10/11/12:
Ah yes! Like wine and cheese!

babrab commented 10/10/12:
Nice performance, but we did see more amazing performance before , what about CARLOS , long time we did not see him strip , he is very cute chubby man !!!!

Frank's reply 10/10/12:
Do you mean Mikee my tech guy?

Remi commented 10/11/12:
What an awesome movie … I like this one very much … And yes indeed, Al from from Illinois looks fantastic (he has such a cute ass ;) You can see he had a great time … And eehh … you and the two sexy ladies had a marvelous time too!!

Frank's reply 10/11/12:
Glad you like it! Hey, would you like to be on my E-SALON email community of artists, writers, musicians and other misfits?

to learn to make her own choices, that she wasn't very good at that. She described how this was really about needing more time to decide, and to think, and when she doesn't have that she felt pressure. She had no problem with nudity, she has been to nudist beaches, etc., it was more about having more time to make a decision for herself. And she felt she made the right decision for herself. The older man said that this all increased his understanding of her, which he felt was a positive thing. And she also said that this experience was good for her.

"Notice who left," Frank said. "He is the one who felt pressure."

Now Frank asked if the fireman would read his poem, "I Like Looking".



Meanwhile, Galin_dog (Guillermo Galindo) arrived, the performance teacher and organizer of the PowPow! Performance festivals that Frank had performed in. Frank said, "Cheech!" He laughed, and said, "Hi, great to see you."

After the reading, Frank asked Guillermo, "Who are you?"

"I am Galin_dog, and I am an admirer of Frank Moore."

"You missed a guy who said I was not doing performance art," Frank said.

"Who said that?" Galin_dog asked.

Linda said, "He just stormed out."

"That's pretty bad. I don't like that."

Frank said the guy wouldn't say what performance art is, and described some of the interaction.

"He said I pressured people, as if that is not what performance art is," Frank said. "Can you talk about that?"

Galin_dog said that he didn't think anybody had the authority to say that, especially to Frank. He talked about it in terms of how Frank is respected, an important person in this field, etc.

Frank had Linda describe what happened in detail.

After she finished, Frank said, "I did not hear the 'old guy' part." Laughter!

"Now, I am upset!" Frank said, laughing. "That crossed the line!" Linda said.

"That young punk," Frank said. "He just needed his whiskey."

"Why is what I am doing performance art?" Frank asked Guillermo.

"My humble opinion is that there's not a definite definition of performance art," Guillermo said. "And one cannot come with some kind of expectation, especially when it's performance art. You have to be open, and I don't know how someone can expect to see 'performance art', if 'performance art' has no definition in reality. And the greatest thing of performance art, or action art, is that all possibilities are open, so if you

come with some expectations, you're completely out of the loop, you don't know what you're doing."

"How did you hear about this?" Frank asked an older woman who had come in. She had gone to an ecstatic dance event in Oakland and picked up a flyer there.

"Are you a dancer?" Frank asked. She said she loved to dance. She said, "Free dance." Frank asked her if she would dance now, and they would play music. She said ok, and got up in front of the large painted backdrop, and she improvised a great flowing dance to the percussion and keyboard music that everyone created together.

When she finished, Frank asked her if she would let Erika undress her and dress her in costumes. She didn't want to.

Judy and her daughter headed out around this point.

Frank said that he and Linda and Erika would dance now, and asked if the others there would all be the band. The music started, the lights lowered and slides and strobes came on. People were playing the tom tom drums, and all types of percussive instruments, plus trumpet, recorder, etc. The music was great and the dance was soft and explicit and deep. People were vocalizing too. The couple from the Netherlands stayed for a while playing music, but left before the dance ended. At some point, Linda and Erika left Frank and went to "get" the remaining people in the room, softly rocking with each person.

As Frank got set up with pointer and board again after the dance, the older man was putting his clothes back on, setting the beads and boas and costumes back in the costume area. The fancy shirt man was inviting Frank and others to a Burning Man decompression event the next day.

Frank said, "I am recovering tomorrow."

Frank asked the older man, "What did you think?"

MORE COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

wezzzy commented 10/10/12:
Why do you describe someone as "The angry Irish punk"? I am assuming you don't use "Punk" in the musical sense and I do not see him being angry at any point. Just because his idea of performance art is different from yours doesn't mean he is wrong or have the right to question what is going on and needs lecturing from someone who "teaches" performance art.

Frank's reply 10/11/12:
Define ANGER.

Wezzzy's reply 10/11/12:
I think you need to define it as you claim that this "punk" was angry. Have you also no comment on anything else I commented on?

Frank's reply 10/12/12:
Mmmmmm, I do believe this guy just defined ANGER!

Nash Hardy commented 10/11/12:
What about the "Uncomfortable Zones of Fun" series? It was nice ….

Frank's reply 10/12/12:
Same series in the same space … Just a different title which is my attempt to get more adventurers and risk takers. We will see if it will work!

AL1826 commented 10/13/12:
I believe the responses that performers make reveal more about themselves than the performance. Perhaps Irish Lad's comments were typical of Irish youth. However, I was astonished at the use of "seduction" and "rape" to describe the performance. They are acts of victimization. Perhaps the performance was actually reaching Irish Lad in a way that made him "uncomfortable." The performance pushed him in to an area where he resisted going as a victim. The whole Irish Lad segment was a wonderful and free discussion of criticism, defense, and definition of performance art. AL@a826

Frank's reply 10/13/12:
Exactly! Mmmmmm, I wonder if the lad was a plant. We will never know!

Nash Hardy commented:
Love it Frank. Love to take part.

"It is a thrill to be here. I'm from Illinois, so I came out to Oakland this weekend just to be in this performance. So, yeah, it means a lot to me. It was wonderful."

"I was expecting people to start coming from out of town," Frank said. Laughter.

"Well, it took a while," the man said, "It took some changes. And that's part of the change process, is to actually put it together and say 'hey, I want to do this, and I'm going to do this, I'm gonna come participate'. So – I had a great time!"

"How long did it take for you to decide to come?" Frank asked.

"Well, I started following you in about January, I think, of '11. So it's been a year and a half, 18 months of watching, and just being part of – the tribe. I mean, I bet I know all of you, through Vimeo, and the videos." Laughter.

"And, so it's wonderful that the videos can show what goes on in this room in a realistic way. Because this is what I exp – well, I don't want to use 'expected' because in a way the performance is a ritual, so there are certain portions of the performance that are kind of consistent, but then what happens within that ritual is always different – tonight was fascinating, what was going on."

Frank said, "Your coming is an amazing comment on the work."

"Well, it's the way that I can pay a compliment to you. And I might come again."

Frank said, "Thank god you did not come …"

Linda: "… to the last performance? Did you watch that one yet? It was the September one where Frank ended it early?"

"Oh," he replied, "Hey, you never know what's going to happen in a performance, they're always different."

"How long are you here for?" Frank asked.

"I'm gonna fly back Monday."

"Unfortunately we all recover tomorrow."

He said, with a laugh, "Well I may do a little recovering myself."

Frank asked him what he does, and he talked about being retired from computer stuff, living a retired life, gardening, taking care of himself, and watching Frank Moore.

Frank said, "Say hi to our Vimeo audience." And he said hi, adding, "Keep watching!"

"See, you can come too," Frank said to the Vimeo audience. Frank added that right now they were getting about 13K plays a day on his videos.

Now Frank asked Guillermo what he thought of tonight, and he said he liked it as always, and said, "You guys are great. I'm glad I was here. Thank you."

Frank told him that he missed the greatest and the worst performances, August and September. He said, "People don't get that what they are willing to do is what fuels the whole performance."

Frank had Linda talk more about the August performance, and what really made it so amazing, and how there have been many performances where you can see that people have come in wanting the same thing, but not getting that saying "no" limits what can happen.

The man from Illinois talked more about his experience of the evening, especially the interchange with the woman from the Netherlands, how it showed the nonlinear way that people can get to being willing to risk, to make a change, and how it worked for him. "So I think you have to keep going, and be patient, and every once in a while, ya nail it!" Laughter. Linda said, "That's right."

He said that he is a performer, an amateur performer, and that was one of the reasons he was so interested in this. "The nudity to me represents a performer's honesty, a willingness to present everything to an audience, to have no restrictions whatsoever, and then maybe that translates also into life, the loss of clothes, this protection that we have, opens us up, it makes us vulnerable, and willing to share – I could go on for hours."

"It is a jump," Frank said. "Especially for people who usually are comfortable with nudity."

Linda said that it sounded like that was what the woman from the Netherlands was saying.



The man from Illinois said that he came into the performance with a nervous excitement, but he came in with the attitude that he would do whatever Frank asked him to do. Laughter!

Frank pointed out that the couple missed this, the talking about it, and the man from Illinois said that you get that from watching Vimeo, that you have to stay to the end!

The man asked if Frank thought that his success on Vimeo would influence his performances in any way. Frank and Linda talked about how he has always "dodged" that, staying just underneath the fame line, where there is more freedom. Then they talked about how Vimeo had just removed two more of Frank's videos, and the process Frank goes through to get the videos reinstated.

The man from Illinois said that Frank has always had that battle to fight too, and Frank said that he likes it! "I always win," Frank said.

The man from Illinois said that one of the things he most liked about Frank is that he knows how to communicate, that he is an "expert" in non-verbal communication, both giving and receiving.

"But I have a big mouth too," Frank said, grinning!

"You have a great wit. I am always amazed at how fast you are in your comeback," the man said.

"Have to be," Frank said.

Linda added that she was thinking, especially when things were getting really

heavy tonight, that if Frank wasn't the way he was, she didn't know what would have happened. But he doesn't take things personal, is always ready to get in there with everybody. She said that she felt that Frank was always seeing something else in a person that was deeper, and that was the part of them he was talking to.

"Well that's what makes people change," said the man, and talked about how it plants seeds in people's minds, the nonlinear aspect of it. "So keep it up!" he said.

"I will," Frank said. "Come back."

"I will," said the man.

"And you should call Paul," Frank mentioned, referring to his student Paul Escriva in Chicago.

Now, finally at the end, we found out that this man was "Al", because Frank had been getting his emails, and we had all been reading them!

Guillermo headed out, and Frank encouraged him to bring his students!

"It was a great performance because of you," Frank said to Al.

At the end, Frank said that Al was the "first of many!" And when Al left, he said goodbye to Frank and Linda, and rubbed Frank's arm softly.

EMAILS:

From Al Alt, 10/9/12:
I am so glad that I came to your performance Saturday to eroplay. I am starting to think about, plan my next visit. You mentioned your friend Paul in Chicago. I visit family in Chicago, attend theater at the Goodman, and visit its public gardens. I do visit the city and use public transportation to get around. I welcome your advice on how to establish contact with him. Socializing, socialization is difficult for me (getting naked is easier.) But then, why not?
with love and awe, Al Alt

Frank's reply, 10/9/12:
Paul, this is Al... Al, this is Paul. Paul, your copy of my book *SKIN PASSION* went out in the mail today! Al, would you write about your experiences coming out here? Would you like to be on my E-SALON email community of artists, writers, musicians and other misfits?

Paul's reply, 10/10/12:
Hi Frankie,

Thank you for mailing the copy of your book yesterday.

Will keep you posted when it arrives.

Can't wait! :)

Greetings, Al! :) I'm Paul in Chicago.

I too am an artist and have been a friend and student of Frank's since 1993. Was introduced to his work after attending Annie Sprinkle's 'Post Porn Modernist' performance where she thanks him as being one of her great erotic teachers. Subsequently, I contacted her agent who suggested I read Frank's book that was just released entitled *Cherotic Magic*.

Hard to believe it has been almost 20 years since I first got off the little shuttle bus in Berkeley after flying into SF airport from Chicago. Can vividly remember waiting for Mikee to pick me up, all the while thinking to myself, "What does one wear to a two week intensive with Frank Moore? ...Maybe I should have packed a suit and tie." Life was blown open during and after the intensive...A huge series of expansions and contractions in all aspects of my life. And it continues to this day.

Currently, I'm collaborating on a new performance piece and installation with three local artists. Am having great fun. Artmaking keeps me busy and mostly outta trouble!

Feel free to contact me if you would like...This Yahoo email address is best.

Looking forward to reading of your experience of Frank's Saturday performance.

Heaps of hugs to everyone, xo Paul

Frank's reply, 10/10/12:
Ah, Paul, you know how to get on my quotes page!

From Cedar Grove, 10/7/12:
How did this Saturdays risk for deep love show go? I hope it went well. .....cant wait see video on Vimeo. Shannon

Frank's reply, 10/9/12:
It is finally up! For the last few weeks it has been hard to upload things to Vimeo.

Well, this was an intense epic of YES and NO fighting it out to the music of Kene-J aka SON. European tourists came after seeing the flyers to get the San Francisco experience. Linda, Erika and I could get people to undress us so we could dance erotically, unlike the last performance. But the NO was heavy. The angry Irish punk who said accusatorially that I was not doing performance art left before Gal*in_ Dog, who teaches performance art in college arrived to lecture him.

But what tipped the night into the YES column was the fact that one of our VIMEO viewers flew from Illinois just to participate in the performance. Al is a very smart guy [with a cute ass as you can see from the thumbnail] who has been watching the performances on Vimeo for over a year and decided to come out to play! I think he is the first of many of the Vimeo viewers who will come! He said he will come out again!

From Al@1826, 10/11/12

RISK… 10/06/12

The trip from central Illinois to the Temescal Art center was an adventure in itself because I haven't traveled since the early 90s. In fact, it took a trip to the bay area to work out just the logistics. To figure out which airport to use; to explore Oakland City Center for hotels and restaurants; to use BART and buses to get around the bay area; and to visit the Temescal area from 40th to 48th street to figure out just where the hell the arts center was located; to get a sense of the neighborhood. The reason I did that was to remove the stress of travel in order to concentrate on enjoying the performance on the second visit.

The reason that I mention all of that is because it helps me to relate to the Netherlanders. What a delightfully attractive and articulate couple. I understand their position as travelers in a foreign land and foreign culture. I think their willingness to participate as much as they did was amazing. I would answer her question

of “Why nudity?” with a comment from Linda and Frank in one of their earlier videos. Nudity is simply the quickest way to get there. There being the next level of rituals that lead a group of strangers to deep love.

At a point about two-thirds of the way through the performance, sitting there semi-naked, I felt this feeling of love that I have never experienced before. I thought “this is what it’s all about.” I think I was able to feel what I did because of watching the videos of Frank’s work. I was a willing participant because I knew what was possible. I trusted Frank would provide a safe environment for eroplay. The Netherlanders had no way of knowing that.

I know that individual incidents in Frank’s performances may be staged or spontaneous. I’m never aware of the source while watching, but when I replay the performance in my mind I start to wonder if something that happened was a plant. I believe the responses that performers make reveal more about themselves than the performance. Perhaps Irish Lad’s comments were typical of Irish youth. However, I was astonished at the use of “seduction” and “rape” to describe the performance. They are acts of victimization. Perhaps the performance was actually reaching Irish Lad in a way that made him “uncomfortable.” The performance pushed him in to an area where he resisted going as a victim. The whole Irish Lad segment was a wonderful discussion of criticism, defense, and definition of performance art. The timing of Gal*in_Dog’s arrival intrigues me.

Being in a performance is very much like watching a video, but much more intense. I don’t need to watch the Vimeo video. I have a mind-video that I have been replaying. Frank is a consummate director. He recognizes the tactics of his performers. He provides incidents to support the action. Then, as a director, he uses the elements of individual performance to further his own vision. And all of this in an improv environment. WOW!

Al@1826

Frank’s reply, 10/11/12:
Al, are you saying you came out here twice to be prepared to be in the performance?! Now that is what I call being committed and being responsible for your actions!

Would you put your wonderful write-up up on Vimeo as a comment to the video?

Even I don’t know who are the plants! I think the Danish couple got what they came for and liked it, although they are still working through it.

Al’s reply, 10/12/12:
Yup! That’s what I did. Oh! and by the way, thanks for calling my 67 year old ass "cute." That hasn’t happened for a long time.
Regards, Al

Frank’s reply, 10/12/12:
I just call ’em as I see ’em!

Risk For Deep Love

a ritual audience participation experience experiment

Friday, November 3, 2012

BY FRANK MOORE:

This one is a rich poetic one with a couple of adventurous spirits willing to go into rituals of intimacy. But we ran out of time and got detoured by journalism students unwilling to participate. To play the WHAT IF game, what if I had went right into the erotic rituals when the two said YES rather than dealing with the other people?

Below is the extremely well-written review of last week's performance written by the journalist I kicked out! I always say if you want a good review, either goose the critic or kick her out!

Entering Oakland's "Uncomfortable Zone of Fun: Risk for Deep Love"

BY ELOISE MURRAY

Staff Writer, *The Pioneer*,
California State University East Bay
Thursday, November 8th, 2012

Preparing for one of Frank Moore's events is impossible.

Yet, being there in person is necessary to understand the true bizarre nature of the "ritual audience participation experience experiments" conducted by the widely respected shaman.

On Saturday night, his experiment was conducted in Oakland's Temescal Arts Center, an event he hosts every first Saturday of the month.

The 66-year-old, Moore, unable to walk or talk as he was born with cerebral palsy, is well known for his ritualistic performances in which members of the crowd interact in intimate, erotic and rattled moments.

He has been referred to as the "king of eroticism," one of the U.S.'s most controversial performance artists by *P-form* magazine, and the *San Francisco Guardian* guarantees it will "baffle your mind."

Intrigued by these reviews, The Pioneer made an appearance to Saturday night's experiment titled "Risk for Deep Love," which drew an intimate audience of approximately 20 unique characters, such as a nudist who was raised a Mormon in Salt Lake City, and a 70-year-old "pragmatic realist" who served as a sharpshooter in the Vietnam War.

It appeared no one knew what to expect when entering what Moore commonly refers to as the "Uncomfortable Zone of Fun," a room filled with an array of musical instruments, hanging holiday lights, radiant artwork featuring brightly-colored abstracts of exploded female genitalia and sexual encounters, and a man crouched down by a synthesizer in the corner creating dark, ambient sounds in silence. The colors of the room were as psychedelic as the encounters soon to occur.

"I thought everyone would just be coming here to jam out with their instruments," said one participant with confusion and embarrassment in his voice on arrival. "I just saw 'Risk for Deep Love' and it vibed with what I was about," added another after Moore asked them to speak.

The evening began with Moore, who communicates through an electronic device, which his wife, Linda Mac, read and translated in a disconnected monotone manner, asking audience members to read some of his erotic poetry to the group.

This part of the experiment didn't last too long as Moore then began demanding participants to undress one another.

"S … a … say … saying yes … o … p … opens everything up … for … every … everyone," Moore communicated through Mac, staring around the room.

Moore questioned everyone in attendance throughout the evening, frequently moaning with excitement and banging his two different colored shoes on the footrest of his wheelchair and baring his toothless grin.

Strangely enough, the audience showed little reluctance in obeying his orders.



Performance poster by LaBash.

After a young male poet undressed Moore's cameraman, who filmed the remainder of the experiment naked, Moore requested a young woman in her early 20s and his wife to undress one another.

"I am surprisingly chill," the young woman said, confidently standing before a room of gazing eyes on her stark naked body.

It appeared Moore had the power to create his own ideal reality each month, where like-minded individuals come together aiming to feel comfortable in an environment society perceives as uncomfortable and confronting.

"It just reminds me of playing dress-ups as a little girl," added another young woman, who was reluctant to get completely naked, but allowed a middle aged woman to dress her in a sexy see through costume, as requested by Moore.

Similar rituals continued for the next 90 minutes, until the room was a niche nudist colony of misfits talking about their lives, all the while no one questioning Moore's motives.

How the ritual finishes remains a mystery, as after Moore diverted his attention to the three members of *The Pioneer* staff to ask them to undress, and consequently saying no, three journalists left the room, being reminded by Moore this was a participation not observation ritual.

The sounds of the various musical instruments rattling and blue lights flashing escaped through the cracks in the window on the way out, by passers none-the-wiser of what was happening behind those white wooden doors.

Email from Dr. Susan Block:
Beautiful excellent review, Frank! The journalist understood exactly why she was kicked out and respected that completely. She really "got" it!



BY DA BOYZ AND ERIKA:

When we got started this time, there were three pairs of people already sitting on the outskirts of the mat. As always, Frank asked everyone to scoot closer. There were a couple of young women in their 20s, a guy and a girl together, and another young couple too.

The one girl had heard about it from the other, who had heard about it from another friend, who she said was on his way – he never showed up. When Frank asked what the friend had told her, she said he had shown her a flyer. Frank asked, "And you came anyway?" Giggles. She said yes, smiling. Frank asked why, and she said she didn't know, she was interested. She was an artist – painting and installations. Linda pointed out Frank's paintings.

Frank asked her what kind of installations, and she talked about collaborating with her friend there on interactive installations. Frank asked how so, and she described "tactile" art, and art that people can go inside of and participate in. Now Frank asked if they could create something in the performance there now. The other girl said, "Maybe. Maybe by the end of the night, we'll think of something." Frank asked them if they had been to the Exploratorium, and the other girl said she loves it, one of her favorite places ever. Linda told them about how they brought Frank there.

Now Frank turned to the young couple, asking the guy in a tight knit cap how he heard about it. He said, "My cat told me." And motioning toward the young woman next to him, he said, "I call her my cat."

She said she is a student at UC Berkeley, and she was just sitting on a bench the other day, and saw a flyer for the performance on a pole next to her. When Frank asked her what attracted her to it, she said that the first thing she saw was a naked woman, which interested her. Frank asked why. She said that it was amidst a lot of flyers that were just text, very academic, and to see a picture of a naked woman, it stood out.

Frank asked her what she does, and she said she is studying to be a doctor, and is also a poet. Frank asked, "Can we hear a poem?" It turns out that she is a spoken word/slam poet, which she explained as she introduced the poem, titled "Eulogy".

It was an amazing poem centered on finding her grandfather's huge collection of gay porn after he died, which she described as a "beautiful" secret, which she felt would be a much more interesting powerful eulogy than what he would get. It talked about her wanting to have these kinds of secrets when she gets old. Hearing about her sister's BDSM stories, she was sick of being filled with "safe" words, her spirit is like a bird cage and "one day it is going to crack beneath the weight of all the lives I'm not living."

"Are you willing to live that?" Frank asked her.

"Live that poem?" she asked. She said yes, and described how her poetry acts like a feedback loop to get her more in touch in her life, with the things she is writing about. Now Frank asked her to read one of his poems: "I Like Looking."

She came up and sat next to Frank to read the poem. After she finished, Frank asked her what she thought. She said she

liked how Frank talked about wanting to open the parts of us that are dirty, accepting that and being OK with that.

Frank asked her if she would do that. She said, "In different ways, over time." Frank asked her how. Then she talked about wanting to go into science and medicine and biology, and wanting to be a doctor, and getting into all the "dirty" aspects of the body. Frank asked her if she could define "dirty", and she talked about the feeling you have when you do or see something, but that it could also be something created by society.

Frank said, "Maybe, 'more direct' could be a definition of dirty."

"Raw," Frank added. "Real."

She nodded along.

"Do you want to be dirty?" Frank asked her.

"Sure, yeah," she said, "Sometimes – not all the time."

"Now?" Frank asked.

"I think that if the definition of dirty is being raw and real, then yeah," she replied.

Frank asked her to read another poem at random.

Frank pointed out that he did all the paintings in the book she was looking through, *Skin Passion*. She picked the poem "Just Between Us". Here is a short section from the poem:



Prickly state of inter-penetration
Nerves connected
In the skin,
Melt bodies together,
Removes the lies of separation,
Hearts beat together strong relax,
Rich red blood flows deep.

After she finished, Frank asked her if she would do a ritual, like what the poem described, with him.

"Now?" she asked.

Frank said he had a few things to do before that, but soon.

"What do you picture?" Frank asked her.

She talked about something that might involve a cave, or creating something like a cave, and going inside of it. The poem starts with "We enter the magic cave / Of play and healing".

Frank asked her if this space was like a cave, and she said that it certainly felt like it. "How so?" Frank asked.

She said, "It just feels a little isolated from the rest of the world, I guess, like I kinda forgot about everything else outside."

Frank said that he would come back to her.

Now Frank turned to the guy that she was with, and asked him what he does.

He said that he also writes poems and plays, and is a caretaker, and works for a couple non-profits.

"Can you read one of your poems?" Frank asked him. He said sure, and started right away.

It was a poem about a wolf leaving the cave for the first time, seeing the moon for the first time, a howl coming out of his belly for the first time. Frank howled along with the poem. The poet said that this was the beginning of it, and Frank told him to keep going. The poem transformed into a love

poem about meeting and getting deeper together with his lover, and he becomes the wolf that had spent too long alone in his cave.

"Would you undress Mikee?" Frank asked the poet.

"Like, could you elaborate on that?" he responded, giggling. "I've never had that response to any of my poems before!" The whole room exploded in laughter.

"Do you really need 'undress' to be defined?" Frank asked.

"Nooo," the poet responded in a funny tone that admitted what Frank was pointing out. "Yeah, I guess I'll undress Mikee – if that's what it takes. Are we talking now, or do you have more things to cover?" Laughter.

"Now is good," Frank said. "I will do other things while you're undressing Mikee."

"I appreciate that," said the poet. Laughter in the room.

Now Frank turned to another woman in the room, asking how she heard about the performance. She heard about it from her friend, who said he had seen flyers months ago, but must have had other things going on. He said he was very interested, but really didn't have any idea what it was, and even now didn't really have any idea! So he was looking for something to do, and saw the flyer again, and "just went for it."

"It takes some people years of seeing the flyers," Frank said, "before they come to a performance."

"What did you picture when you saw the flyer?" Frank asked.

"Group participation, everyone being led in dances, jamming, playing music together, interactive dance and music – I think of like camp for children, but I knew it would be different than that, more than that." But it was "more about the unknown that drew me to it, and I was curious what it was. It sounded pretty radical."



Frank asked his friend, "And why did you come along?"

She said that it sounded like a new and interesting experience. Frank asked her what she does – she was a veterinarian.

"How adventurous are you?" Frank asked her.

"Not very," she replied.

"Why not?" Frank asked.

She didn't know. She wondered, "Beyond my comfort zone?"

Frank said, "This used to be called 'The Uncomfortable Zones of Fun.'"

Linda described the evolution of the title for the performance series, how it started as "Reality Playings", but when people kept coming and saying that things Frank was asking them were outside their comfort zones, Frank changed the title to "The Uncomfortable Zones of Fun", which stayed for over a year. But at a certain point, the series started to become popular, but not attracting people that wanted to risk. So after getting written up in the Huffington Post, Frank said, "That's it!" He changed the title to "Risk for Deep Love" to attract people who wanted to risk.

Now Frank turned to a young black woman with dreadlocks sitting up toward the front. She had first seen the flyer over a year ago when she was apprenticing at KPFA community radio station, and it came through the office there. It was over a year before, when it was called "Uncomfortable Zones of Fun", and she had wanted to come to it for a while, and just last week had seen

the flyer again over near the Ashby BART station, and decided to come.

Frank told her he has spent many a night at KPFA, and Linda described how they would go on Barb Golden's "Crack O'Dawn" show at least once a year for many years.

"What attracted you to come?" Frank asked.

She said that originally she was just curious – she wasn't sure what it was, but it sounded interesting, and she is a musician, so she thought she could come and bring that gift. But then recently when she saw the flyer, something about "Deep Love", she said, "it just vibes with exactly what I am trying to make my experience about."

"Would you read the sign?" Frank asked, referring to the vinyl above him with his definition of deep love. She read it:

"Deep love can be defined as: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility."

Frank asked her if that matched what she thought of deep love. She said yes.

"Are you willing to risk?" Frank asked her, and she said yes.

"How much?" Frank asked.

"That I don't know. I'll know when I meet it," she said.

"Saying yes opens everything up for everyone," Frank said. "Will you undress Linda?"

"Alright," she said, and Linda got up, and she undressed her.

"Would you let Linda undress you?" Frank asked, and she agreed. Linda got back up and undressed her now.

"How did that feel?" Frank asked her.

"That was interesting," she said and giggled. "I'm surprisingly chill, I'm OK."

"That will always be the case," Frank said. "Would you read 'Wrapping/Rocking'?"

She came up and read the poem naked next to Frank, Tomek playing a beautiful, trance-like musical track behind the reading. When she finished reading, Frank asked her, "Would you do that with me?"

"What an experience, sure!" she replied.

Frank had Linda describe the ritual of Wrapping/Rocking to her. Frank would have his clothes off too, and she would sit on Frank's lap, facing forward. The lights would lower, there would be flashing slides on their bodies, and they would rock together, with all the images from the poem in mind. Frank added, "And rub." Rock and rub together.

Frank added, "It may take a long time."

"Hours?" she asked. Laughter. No, but not 10 minutes either. She asked if he wanted to do it now, and Frank said that he had something to do beforehand, but it would happen tonight.

She said she was still feeling that within herself, "to see where I am."

Frank said, "Remember what happened –"

Linda finished, "When you had your clothes removed."

She nodded. Frank turned to the two poets. "Would you two undress each other?"

The guy replied, "I would rather not. I already got to undress Mikee."

"How about you?" Frank asked the poetess.

"Maybe partially," she said. She said her first impulse would be to say no, but maybe



to her underwear or something. It would be still pushing herself, but "not fully."

Frank asked her how about if she put costumes on. She agreed but said again, "To my underwear?" Linda explained that Frank was wondering about, instead of her underwear, having a costume on. She countered with her underwear and the costume, and Frank said, "Ok, let's see." Laughter!

Now Frank turned to another guy in the audience, asking how he heard about the performance. He saw a flyer on a power pole on University Ave. in Berkeley three hours before. When Frank asked him what attracted him to it, he described how he had only been in Berkeley for a short time, and he had googled the "naked guy" who used to attend UC Berkeley. He read about his history, and what happened with the local ordinance against public nudity, and related this to his own "battle for [his] childhood", and said that the performance felt like a natural place to be, to be safe in his reality. Frank asked him where he was from, and he talked about living all over, and in Europe. When Frank asked him if he was a military brat, he said no, that he was raised in Salt Lake City as a Mormon, and a mission took him to Germany. Frank related this to his own upbringing, and Linda described how Frank's mother was the black sheep of the Mormon family, and how Frank also lived in Germany as a kid.

"So, nudity in Utah?" Frank asked.

The guy replied that he had just spent some months living with his strict Mormon sister and family in Utah, and was hoping that living here would be more open.

Frank asked, "Is it?"

He hesitated. He talked about how the first thing he heard about when he arrived was how they are trying to ban public nudity in San Francisco. He was hoping there would be more openness here, like Germany, where prostitution, tantra, massage is legal. But it wasn't quite what he had hoped it would be.

Frank said that he heard that they would not make public nudity illegal, but that there would be rules. "What do you do?" Frank asked him.

His answer wasn't clear. He said that most of what he does is kind of what Frank does.

Now Frank turned to the poetess, who was sitting down again after Erika undressed her to her bra and underwear, and dressed her in sheer netting and jewelry. "How do you feel?"

"It was actually kinda fun. I liked when she put these things on my ears, because it was really silly, and I guess it reminded me of playing dress up when I was younger, and I like being silly with people, a nice way to connect."

Frank and Linda told her about Betty, our neighbor in her 80s, part of our extended family, a church-going lady who befriended them when they first moved into the neighborhood. She started giving Linda jewelry, and she always loved hearing about people wearing it at the performances, with nothing else on! She always wanted to see photos and videos from the performances.

Now Frank asked if the guy from Utah would let Erika undress him and he undress her. He agreed. Some people left at this point.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

From chief1934, 11/6/12:
We can always count on you, Linda and Erica for a good show. You never disappoint. I can't understand those who make an effort to show up and then find reasons not to fully participate in an audience participation program.

Frank's reply, 11/6/12:
Thanks! Yes, that is always the burning question.

Now Frank turned to a girl who had been sitting toward the back for the whole performance, asking how she heard about it.

"Online," she said.

"What attracted you to it?" Frank asked.

"Just observation," she replied.

"Why did you come?" Frank asked.

"Just to see," she replied.

"And participate?" Frank asked.

"No, not today," she said.

"But it did say it is audience participation," Frank pointed out.

"Well I'm not here to participate, so if those are the rules, then I'll just leave."

Frank squealed, "Notice you are participating now." Laughter, and even she smiled.

"There you go," she said.

"What do you do?" Frank asked. She said she was a student.

"Of?" Frank asked.

"At a university."

"What do you study?" Frank asked.

"Journalism."

"Ahhh," Frank said giggling, "That was how I started. Watch out! You may end up like me." Laughter!

"Well, you don't look too bad, right?" she said.

"Thanks for the compliment," Frank replied. "See, participating is easy."

"What are you writing?" Frank asked another woman in the back of the room.

"Just notes and observations as well," she said, with a British accent.

"Can we hear?" Frank asked.

"Um, sure, it's just notes that, of what you guys have been saying – you've already heard. And the colors of the room."

"Are you going to write a poem?"

"No," she said, "I'm going to write an article."

Frank giggled. "In what?"

"The Pioneer. The Cal State East Bay on-campus paper. For Arts & Entertainment."

"Great," Frank said. "How am I doing so far?"

"It's going to be a really interesting article. It's more about the different subcultures that exist in the Bay Area, different types of art that I'm sure that most people are not aware of. It's different – that's why I chose it – this isn't your everyday event, so I think people will like to read about it."

Now Frank turned to an older man with long white hair and a white beard, asking him how he heard about it. The man had come before, and said he had taken off his clothes, and said he enjoyed seeing the "dichotomy between the bullshit and the non-bullshit", and he complimented Frank on "being able to put up with it."

"I don't see bullshit," Frank said. "I smell it, but I don't see it."

"I'm a little blunt at times," the man replied, "I'm not good at mincing words, I cut straight to what I think is the heart of the issue."

Now Frank turned to another guy, sitting way back in the back of the room, asking how he heard about it, and asking him to move closer.

He moved up a little bit, and said that how he heard about it was the same as the first journalist who Frank had talked to, who had said she did not come to participate.

"And why did you come?" Frank asked.

"To observe, to see this," he said.

"But," Frank pointed out again, "It said audience participation, so how does that work?"

"I guess that works like this," the guy replied.

"I mean," Frank said, "You read 'audience participation' and came to observe."

"Minimal participation," he replied.

"Define that," Frank said.

"I define minimal participation as what I'm doing right now."

Frank asked him if he would be the band.

"I'll say no. Will I be the band? I'll say no."

"Why not?" Frank asked him.

"I don't believe I'm gifted with rhythm."

Frank gestured to Tomek, but the guy continued, "I'd also like to stick to my earlier statement of minimal participation."

"Define minimal participation," Frank said.

"Not being the band."

"Blindfold them," Frank said. He gestured for Erika to blindfold the two of them.

"I won't be able to observe if I'm blindfolded," the guy said.

"Exactly," Frank replied.

"Is there a time limit on the blindfold?"

Now Erika headed over to him with the blindfolds.

"Until the next ritual," Frank said.

"I'd really prefer not, if that's going to be ok with everyone. I like my senses about me, all five of them," the guy replied.

"So, play music."

"Is there an option in between? Is there an option that allows me to sit here and watch the rest of the rituals?"

"No," Frank said.

The guy paused. "Uh, like once again, I'm just here to observe and minimally participate, so if that makes everyone uncomfortable, I'll just go. But I don't think I want to play music or be blindfolded."

Frank told him that he could observe while he played music, but the guy stuck to what he was saying. He would only observe, and "minimally participate", but not do anything else.

Frank said, "I will not stop you from leaving."

"OK, thank you." The guy got up and grabbed his backpack and left. The gal, the other journalism student, left behind him.

Frank now turned to another young man in the back of the room, next to the journalist who stayed, who had been taking notes. She had told him about it a couple days before. When Frank asked him why he came, he said that it was because he wanted to see something that he could not see where he was from in Germany.

"How is it so far?" Frank asked, and people laughed.

He said it was really interesting, and that he didn't really know what to expect.

"Who does?" Frank said to more laughter.

Frank asked if the German would undress the white haired guy, but the older man said he would like to pass. He said he has done it before, and that he had an



amazing day today, and was just sitting there enjoying the performance, but that he would do it some future time when he comes back.

Frank asked if the girl from KPFA would help Linda undress Frank. At this point, she had put her underwear back on. She got up and helped Linda undress him.

Now Frank asked if the girl was ready to do the Wrapping/Rocking ritual. She said she was not ready.

"Why?" Frank asked.

She thought for a moment, and said that she felt it was beyond what she could do right now. She said that she was actually about to get dressed and to leave soon.

"Why?" Frank asked.

"I feel like I've participated to where I can in this experience this time. I like to take little steps, and want to come back and see if I can push myself more, but I'm going to rest my pushing now."

"How about playing music?" Frank asked.

She said she could for a little bit, but she did have somewhere she would like to be.

"Next time give yourself the full three hours," Frank said.

She said she would, and that she didn't know what the time span was, and next time she would plan for that.

Now Frank asked if the poets, and all of the rest of the remaining people would play music, and they were happy to do it. The girl from KPFA picked up the trumpet and started playing, and the poets and the guy from Utah picked up various percussive instruments, or found the keyboards and harmonicas and started playing along with Tomek. Linda, Erika and Frank danced erotically together, Linda on Frank's lap, Erika in front of Linda, rubbing softly together, slides and strobe lights on their bodies. The music was really good!

After a while, Linda and Erika danced over to the musicians, and "got" them, coming up to each person and holding them and rocking them where they were, while they continued playing music. The poetess closed her eyes, rocking into the trance-like feeling with Linda and Erika.

Now the lights came up and Frank had Linda and Erika bring Mikee into the center of the room and tickle him! The music continued. Then they tickled Linda as she screamed! Then they got Erika!!

Frank called everyone back from the instruments, and they came back to sit down on the mats.

"When we go to bed," Frank explained. "That's what we do when we go to bed, that's our goodnight ritual, we tickle each other," Linda continued.

"What did you think of tonight?" Frank asked the girl from KPFA, who was getting dressed.

"It was quite an experience, Frank. Thank you for making this space possible. I wasn't exactly sure what I'd be willing to participate in, but I like that there is a place where I can open up if I feel so inclined – thank you."

"Come back," Frank said.

"I will, thank you."

Now Frank asked the guy from Utah the same question. "Very nice," he said with a smile, "Fun."

And now to the poetess, the same question.

"I really liked when you guys came up to us when we were playing music, and you were like coming into our backs. It was like a really cool thing, it was fun, and it felt really human, but at the same time it felt like you guys were like faeries, or something else, like magical, because it was like you were humming love into my back for a second, and it felt almost beyond human in a way, so that was a nice moment – I mean,



I enjoyed everything, but that alone made it worth it."

"Will you come back?" Frank asked.

"Yeah, I think so – how often is it?"

Linda told her every month, and she said yeah, definitely.

"No underwear next time," Frank said, and everyone laughed!

"Ok," she replied, and said the costume was fun.

"She just said 'OK,'" Frank noted to more laughter!

Now Frank turned to her friend, the poet, asking what he thought of the night. He said that he had read something when he was coming into the space about how opinions might be "formed tomorrow." (The "Warning Sign")

"And I think it's very – this sounds really simplistic I think, but – out of the normal paradigm. And I don't know, it definitely pushed my boundaries at times, but I generally like questioning the normal paradigm, so I'm happy that it's doing that, and that I was connected to that. But as far as specific feelings about it, I feel like I'll have to let those happen over the next couple days or so."

Frank asked if the poetess had a poem she could read to sum up the night. She asked if he meant a spontaneous poem, or something she had already written. Frank said either one.

"Did you call?" Frank asked. Yes, she was the one who had called that day before the performance!

She asked if she could take a few minutes to remember part of a poem.

Frank said he was looking forward to seeing her again, having her come back to the performance again.

Now the girl from KPFA said goodbye and headed out.

And now the poetess said that this would be a very short piece of a poem she had written, because it was all she could remember. It was the end of a poem called "Naked" that reminded her of the night.

And we'll forget gender, clothing, covers
Kiss like four-leaf clover lovers,
Lucky, naked, free
Maybe love is not the great divider
But the guiding light.

"The end," Frank said, and pointed out his books for sale: *Art of a Shaman* and *Skin Passion*.

As the poetess took off her costume, Frank and Linda told her about our long relationship with Betty and Joe, and how we became more a part of her life when Joe died, and how we now cooked meals for her, saw her several times each day, Erika eating dinner with her every night.

She asked if we all lived together, so Linda described how Frank got the Blue House for us, how Frank, Linda & Mikee live together and we live down the street.

Linda described how Frank had wanted a house for his students, and she had said, "Right, how are you going to get a house?" The only way they had gotten their house was because Frank's mom helped them buy it. But lo and behold, Frank got the Blue House for his students to live in. And Frank pointed out, after all, "I am a shaman!"

Then Linda described how after Frank's hospital stay a couple years before, we started making soup and sandwich dinners for Frank, Linda & Mikee each night, and the tradition has continued up to now. And how Betty was part of that now.

The poetess asked if Betty still watched the videos of the performances, and Linda said that she didn't so much anymore, but for years she and Joe would watch the videos, and you would never know to look at Betty that she would enjoy watching these performances with people naked, dancing, rubbing together, with often nothing more on than her jewelry! But she got it, got what it was all about, and loved it.

While she continued getting dressed, she talked about how there was a part of her that had been very uncomfortable during the performance, and how she even wanted to leave at times, so she understood why some people left. Frank and Linda told her about a performance many years ago in New York City.

"Well you know what we've experienced. Well, we always suspected it, but one time when we were in New York, and we were doing a performance, but we were there for like a whole week, and we ate at the same restaurant every night, so we got to know all the waiters and waitresses. And they knew what we were there for, and they said, 'Oh, we're gonna come, we're gonna come!'

"So a bunch of them came, and they left (it was a 5-hour performance) they left like after an hour. And so we're thinking, 'Oh boy, what's it going to be like when we go to eat there tomorrow!?'

"And they were so impacted by the performance, and they said it had changed their lives, and it changed the dynamic of the relationships. She [our waitress] said, 'Now we're all experiencing each other in this different way.'

"And we thought: that just shows that we have no idea. That when people leave, it's because they've reached their capacity, and it doesn't mean that it's less for them than for somebody who stayed the whole time."

Frank said about tonight, "Of course I forced some people to leave."

"Like the observers!" Linda said.

The poetess said that Frank didn't really force them, he kind of –

"Pushed," said Linda.

The poetess said that she could see how, for the part at the end, it seemed more intimate once those people had left. Linda explained that this was why Frank pushed, because he can't ask people to be



that level of vulnerable when you know that there are other people there who are saying, "I'm just gonna observe." That just wasn't right.

Linda talked about one of the ways Frank filters the audience is that he "bores people". Going around, talking to people one by one, etc. so the people who want something to happen right away don't really get what's going on and end up leaving, and what's left is the core of people who get it on a deeper level. Linda said that Frank doesn't take it personally, that people leaving is ok with him.

The poetess thanked them again for the experience, and Frank said again for her to come back!

EMAILS:

From Cedar Grove, 11/4/12:
Hey Frank!! I hope last night's show was much better than the last. Can't wait to see the video on Vimeo. I got email about E-salon. Yes, love to sign up.

From Reminiscent83, 11/9/12:
Hello Frank !!

Just want you to know that I really enjoyed Risk For Deep Love, November 3, 2012 ...

It is great to see Linda and Erica again. You are lucky to have these beauties!! There bums are just perfect ... you are a great team!! And who if I may ask is this very pretty young ebony lady? She has such a gorgeous smile ... hope to see her again ...

Frank your work is super erotic and the people are always having such a great time !!

Greetings from the Netherlands.

Fall here and rather cold but your movies keep me warm ;)

Kisses, Remi xxx

Love your work !!

Frank's reply, 11/12/12:
Well, if she was not a plant, you know what I know about her!

Risk For Deep Love

a ritual audience participation experience experiment

Saturday, December 1, 2012

BY FRANK MOORE:

Well, my question is: Would you vote for any of these people who ran out en mass? I still can clear out a theater!

Yes, I am so cheap that after they ran out I had the camera turned back on again and shot nude Erika and Mikee tickling each other just so I had a great thumbnail, and so I can put this in the EROART GROUP, and tag it NUDE, EROTIC, etc! Yep, I am that cheap!

BY DA BOYZ AND ERIKA:

There were already a bunch of people sitting on the mat by the time we were ready and Frank was getting set up with his pointer, etc., so this was the beginning of the performance, everyone watching Linda and Mikee setting up Frank's pointer and board and mic.

"How did you hear about this?" Frank asked a young man with a group of friends.

He had heard about it on SF Fun Cheap, and was looking around for something interesting to do tonight, and this seemed interesting. Frank asked him what the listing had said, and the guy said that it had linked to Frank's website, so he had liked the name, and then got linked to the website.

"Why did you like the name? What is the name?" Frank asked.

Pointing to the vinyl above Frank with the definition of "Deep Love", he said that the name of the performance had the words "Deep Love", but there were a couple words before that which he couldn't remember and asked his friends if they did.

"Risk for Deep Love," Linda said.

"Why did you like it?" Frank asked.

He said the title was challenging. "I like how – that doesn't mince words – that's really, 'pow!'" he described, making a gesture with his fist pounding down. "Right? Like it's right in front of you."

"I would hope, but you would be surprised," Frank said.

"At how many people don't get it in such a direct way, is that what you mean?" she asked Frank. Frank said yes. Linda described how Frank has played with the name of the performance over the three and a half years the series has been going. The original name was "Reality Playings".

"And we kept running into people, when put in a position to do something that was a little risky, would say, 'That's outside my comfort zone,'" Linda explained.

"And so in an effort to screen out the people that wanted to stay inside their comfort zone, Frank changed the name after about 9 months to 'The Uncomfortable Zones of Fun.'"

Linda: "And that did work for a while, but after a while, it seemed like it became popular, you know, like we were getting big crowds, but they were interpreting 'uncomfortable' in some other way than what we thought of. And so, after we got a review in the Huffington Post that was positive, Frank changed the title again!" Frank giggled.

Linda continued, "And went for 'Risk for Deep Love', again in an effort to draw people that wanted something more direct, and that weren't afraid of risk, and deep love."

"Well I think you can still be scared of those things without being paralyzed by that fear," the guy replied. Frank said yes.

Frank asked him what he does and he said he was just joining a start-up, and is a linguist.

"What is a linguist?" Frank asked, and the guy replied that he studied language. Frank asked him how he studies it, and he talked about how it depends on the question he is interested in, but one example was taking millions of tweets, and analyzing them to see how people are using emoticons. "If I'm interested in the emotional universe of Twitter."

"Or maybe I'll run experiments to see how people understand a sentence when you change things about it – when is it more or less intense," he continued.

"Like 'Risk for Deep Love,'" Frank said.

"It's an interesting phrase," the linguist replied.

"How so?" Frank asked.

"I guess – so love is really hard to define, right?" He said that he thinks that most people struggle with this their whole lives, understanding love.

Frank asked him to read the definition of "Deep Love".

"Deep love can be defined as: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility."

"Go on," Frank said.

The linguist continued, saying that he thinks love is a "contestable" word. "Like who knows what it really means?" And then to add the word "deep". He said Frank had a definition, but all of them sitting there are thinking something different about what that means.

"And 'risk'?" Frank asked.

"It was a game I loved to play with my family when I was a kid," the linguist replied, and went on to describe how the word has many different meanings depending on the context, i.e. in sex, economics, etc. He summed up by saying that when "risk" was paired with "deep love", it suggested that "love in deep ways, has a cost that can go in ways that you may not want it to go, so that's a risk."

"But even if it costs, it may be worth it," Frank said.

"Sure," the linguist replied, "I mean that's why you risk, right?" And he went on to talk about the risk involved in doing a start-up.

"Will you read the flyer?" Frank asked.

Turning to the other people there, the linguist said with a smile, "I'll just share that it is strange and uncomfortable to be the guy with the mic for so long." People laughed. Then he read the flyer aloud:

RISK FOR DEEP LOVE

A RITUAL AUDIENCE PARTICIPATION EXPERIENCE EXPERIMENT

FRANK MOORE, WORLD-KNOWN SHAMAN PERFORMANCE ARTIST, WILL CONDUCT IMPROVISED PASSIONS OF MUSICIANS, ACTORS, DANCERS, AND AUDIENCE MEMBERS IN A LABORATORY SETTING TO CREATE ALTERED REALITIES OF FUSION BEYOND TABOOS. BRING YOUR PASSIONS AND MUSICAL INSTRUMENTS AND YOUR SENSES OF ADVENTURE AND HUMOR.

THE DAILY CALIFORNIAN

This Week in Art

BY ANNA CAREY, STAFF

VISUAL ARTS

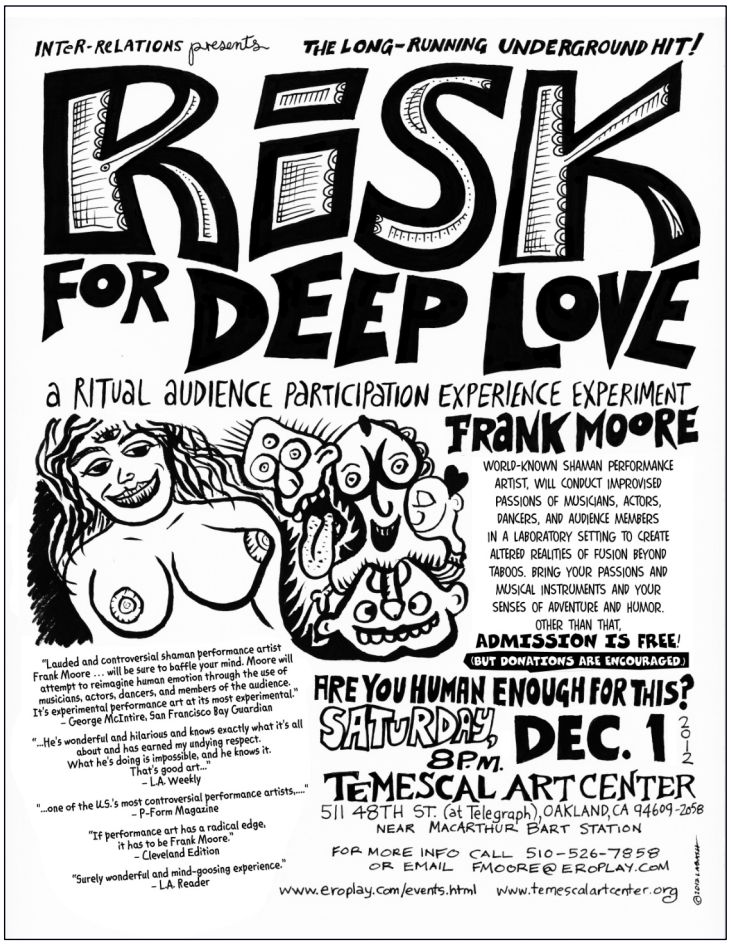
Closer to home, shaman performance artist Frank Moore is bringing his event **Risk For Deep Love** to **Temescal Art Center** on Saturday evening. An exploration of the self through music, dance and performance, the show is meant to encourage creative freedom and altered realities in what his website calls "a ritual audience participation experience experiment." "Are you human enough for this?" his poster asks.

OTHER THAN THAT, ADMISSION IS FREE! (BUT DONATIONS ARE ENCOURAGED.)

ARE YOU HUMAN ENOUGH FOR THIS?

"So, as a linguist," Frank asked, "Why do a lot of people read that and come, but are not willing to participate?"

"If you're asking me as a linguist, I guess I could say, 'Well, there's a lot of text, people don't read it all, it's kind of small, you forget exactly what it was that you read that brought you here.' I mean as a person, I would probably say that everybody has limits, but they change, right? One night, you think they're this, the next night, they're that. And people usually are well-meaning."



Performance poster by LaBash.

"Why did you come?" Frank asked the linguist's friend.

He said he came because his friend mentioned it, and said that he liked the challenge of "Risk For Deep Love". Like his friend, he said that it "doesn't mince words." He also said that he knows that when he has put himself in these kind of situations before, he comes out "expanded". He said he was an artist too. Frank asked him what kind of art he does, and he said he did painting and drawing.

Linda pointed out Frank's digital paintings on vinyls hanging on the walls of the space.

"Do you remember that you came out of risk expanded the next time?" Frank asked. He didn't quite get the question, so Linda continued.

"So you risk, and you come out expanded, and then you are in a position again where you could risk. And he's wondering if, at that point where you have to decide whether you are going to risk or not, is it operative in your head that, 'If I do this, I'll come out expanded, because that's what happened the last time'?"

The friend replied, "Yes, on an intellectual level", but that the circumstances may be different, so you might feel that it may not be worth doing it, that there could be other reasons, or a cost in some situations that outweighs the known benefit of being expanded. He added that maybe he was coming there tonight to break down "that whole cost/benefit analysis".

"Exactly," Frank said.

Now Frank turned to another young man there asking him what brought him to the performance. He said that he and his friend were looking for something to do tonight, and found out about the performance on Squidlist. They had compiled a long list of events to choose from, but they



were attracted to the title, and "there were a series of reviews, very positive reviews, from seemingly reputable sources". He went on to talk about how he likes to go to a lot of art events, but performance art is something where he often does not get what he expects from it, or doesn't experience what he can experience from looking at a painting.

"What do you expect?" Frank asked.

He said that when he experiences something with a work of art, "I like to just feel something." He said it was hard for him to articulate.

"Are you feeling something now?" Frank asked. The guy laughed.

"Yeah, yeah very much so. I came here thinking that there was some participation, but not knowing exactly how participatory it would be, and yeah I can say without a doubt that this is the most I've felt during any performance art that I've seen or experienced, quite easily."

"And we just started," Frank added, giggling. The guy laughed, and said he was looking forward to the rest of it.

When Frank asked him what he does, he said that he works in the tech industry for Google News, crawling online news stories. He said that instead of someone deciding that this or that news story is important, and putting it on the front page, computers do that. His job is to study whether the computers are doing "the right thing". He said that technically he is a project manager, but his background is in journalism.

"What did Google warn people about?" Frank was trying to remember. It was Gypsy Taub's blogger site. Linda described how Gypsy Taub does nudity and sexuality stuff. Frank had recently gone to her blog, and got a Google warning.

The guy didn't know anything about that, saying that the company is very big, and he is a small guy there, but his guess was that they were worried about young people looking at the site, and other people complaining or feeling offended by it, but he wasn't sure. Another guy spoke up, saying he works in "information security" and that if he had to guess, he thought it was probably a warning that the website had been compromised, so to be cautious to avoid picking up any malicious software. But Mikee and Linda pointed out that it had language about being over 18, and talking about "adult content".

The "information security" guy didn't think that would come from Google, and neither did the Google News guy, but they weren't sure. Frank said it was the first time he had seen that warning.

"And this site does not have sex content," Frank added. He said it was a nudist site.

The Google News guy said that he was very pro-nudity, but didn't know how the company deals with it, and then said maybe he shouldn't say that there!

"Oh!" Frank said. "I will come back to you." Laughter in the room.

Now Frank turned to the young woman next to him, asking why she came. She said it was because of the descriptions they read on Squidlist, the reviews that called "Mr. Moore an avant-garde artist, someone who was 'the edge'". She said that she has always been attracted to new and interesting experiences that would expand her way of thinking. She said that every time in life that she has come to a crossroads where

she chose the riskier option, it has helped her become the person she is, and taken her further away from the conservative small town in the south where she grew up, and around the world from the northeast to China to California. She said she was still looking for these new experiences outside the mindset she grew up in, but are more in the mindset she has grown into.

"What do you expect?" Frank asked her.

She wasn't quite sure, and said she was expecting a "blank canvas", that anything could really be put on it, and expected to be shocked a little, and expected something new, but beyond that she couldn't say. But she was "expecting something great."

Frank asked her how it was so far, and she said it was great, hearing the stories of some of the people who had come tonight.

"How about nudity?" Frank asked.

"How do I feel about it?" she asked. "I'm pretty comfortable with it. I mean, it's fine with me – I think." Laughing, she said, "I guess we're gonna find out, it sounds like!"

"Yes," Frank answered, and the whole room laughed.

"Last time, I forced a group of journalists to leave," Frank said. Linda described how there was a group of journalists from the Cal State East Bay Pioneer paper, sitting at the back of the room, not willing to participate, not willing to even move forward into the room.



"Everyone move forward," Frank said now, and the whole crowd moved closer on the mat.

Linda continued to describe the scene from the last performance, and how the journalists really refused to participate, and Frank was not asking much!

"One guy said he was only willing to observe," Frank said. So finally, Frank instructed Erika to go blindfold him, and that was it, they got up and left! And Linda pointed out that one of them actually wrote a really good review of the performance afterward. Apparently they had stayed outside and talked to people as they came out.

"How to get a good review!" Frank said.

"Kick the reporters out?" Linda asked. Laughter.

Now Frank asked the "information security" guy how he heard about it, and it was also online. He said it had made him curious, and he didn't know what to expect, and that he would say that since arriving, he is even less sure of what to expect! He said it seemed like an unusual experience, not something that he had done before, so he would "see what the fuss was about."

"What do you do?" Frank asked.

He replied that it was kind of hard to explain, but he would say, "Information security." Protecting computers against attacks.

"Like Mike Hammer for computers," Frank said.

"Who's Mike Hammer?" the info security guy asked.

Linda explained that he was a character from a series of novels, like Mickey Spillane, set in the 60s.

"I just showed my age," Frank said to laughter.

"But you talk like him," Frank added.

"Is that a compliment?" asked the info security guy.

Linda said definitely, and he laughed and said thank you.

"What do you do for fun?" Frank asked.

He said he was a mushroom enthusiast. "Usually not the kind that get you high, just the kind that are cool, but, you know, it's all good."

"Do you know the types of mushrooms?" Frank asked. The info security guy said that he knew some of them, that he was still learning, and knew a lot of east coast varieties, but had just moved out here, so was not as familiar with the west coast.

Now Frank asked the woman sitting near him, with red hair and a lip ring, why she came.

She talked about being drawn to it because so many of the rituals we do as a society are very "staged", like weddings, funerals, graduations, etc. She felt like it set a tone for how people interact with each other, so she was very drawn to the more participatory aspect of it.

"What attracted you to this?"

She talked about "community as more decentralized", and listed curiosity too.

Frank asked her to expand on what she said, and she talked about how the way we tend to communicate with each other in our culture, especially in groups, is one-directional, and less conversational, so that aspect of it was attractive to her. She was also very curious.

Now Frank asked the Google News guy and his friend, the gal from the South, if they would undress each other and dress each other up in the costumes that were displayed on the floor.

"In front of everyone?" the Google News guy asked.

"I got a question," said the artist.

"I will continue talking," Frank continued with the couple.

While they undressed each other, Frank told them that he would continue talking

to other people in the room. The two were looking at each other, asking each other if they wanted to, and she was giggling!

"We're negotiating," he said.

"What is your question?" Frank turned to the artist. He was talking to his friend, the linguist. He said he was wondering about the people with the cameras, looking at Corey on the video and Mikee taking photos.

"You know, I don't know any of these people, and you guys are like asking us to undress. And you know, what's the – for whose benefit are the cameras – "

"They are a part of me," Frank replied. "Does that answer your question?"

The guy replied, "I mean I'm kinda picking up a little bit of a double-standard, because we have journalists that come and observe, and they get asked to leave because they're not participating. But then we have like, cameras and, I don't know, I'm just trying to – "

"Will you undress the camera person?" Frank asked.

"Sure, I mean if you guys turn off the cameras – I don't really –" he trailed off.

"No," Frank replied.

The guy replied, "OK."

"So you won't undress the camera person?" Linda asked. No, he wouldn't.

Now the "info security" guy spoke up, asking if the artist's question was really about whether they were going to end up on the internet, and if it would affect his "employability". "Yeah, all that stuff," he replied emphatically.

"Yes, it will be on the internet," Frank said. There were murmurings and nervous laughter. You could hear the artist say, "It should be disclosed."

"How secure can you make this?" The Google News guy asked the "info security" guy jokingly.

He replied, "I think the idea is that it's open to anyone, right?"

Frank made sounds of agreement.

Now the Google News guy took the mic again and thanked the guy who brought up the point of the cameras, and said he thought it was a valid point.

"I think that we would be open to participating to an extent, but the recording aspect of it makes us less comfortable with that much risk."

"Is that bad?" Frank asked.

"The recording aspect of it?"

Linda explained, "You said it makes you uncomfortable with that much risk, and he's asking, 'Is that bad?'"

"Not necessarily, no," the Google News guy replied. "I guess it feels like a lack of control on a certain level. It's not bad. It's not good or bad, I guess. It's just there could be undesirable outcomes."

"Like what?" Frank asked.

"For example, if a video was recorded, and we did something in the context of an environment, namely this one, where we were among like-minded people who were interested in sharing this experience vs. if people viewed it and didn't really get a feel of what was happening right here, as we sit here and experience this. I mean, I feel a good vibe from everyone here, not that I want to strip down naked suddenly, but I like the people who have spoken, and I feel very comfortable, but who knows who would see it, and I guess, it's not bad, it's just there's an unknown that makes me fearful."

"Why?" Frank asked.

"Because I suppose with that kind of exposure, someone could use that against me in a negative way."

"How?" Frank asked.

He wasn't sure, but referred to something the other guy had said, about how maybe an employer would see it, or what if he ran for public office someday.

"I did run for public office," Frank said.

"Where were you going to represent, and did you win?" the guy asked him.

"I ran for president."

"I wish I'd known; the two party system has really reached its limit," said the guy.

Frank indicated his presidential platform, and Mikee went to get a copy. The guy asked if Frank got any votes, and Linda said, "Oh yeah!"

She described how Frank was a registered write-in candidate in 25 states in 2008, and how his campaign was responsible for changing write-in candidate requirements in some of the states to make them more "user-friendly".

The guy said he imagined, without reading the pamphlet, that Frank was doing it for the right reasons, was trying to create positive change. "I believe all that. So I guess for me, I would try and do the same, but I don't know if a candidate could win if they were nude on the internet at some point in their lives."

"Should that be?" Frank asked.

"I think maybe a more open world, like where things were more open, and people were more loving, any sort of way you want to phrase it, I think that maybe that would be a better world, but I don't think that's the world that we live in – we're not free to do those things."

"Al Franken won after he wore a diaper," Frank pointed out.

The Google News guy responded by admitting that yes, Al Franken did that, but he also proved himself by writing books, so that people could overlook the Saturday Night Live stuff.

"So, if you run for public office, would not you have your record to show who you are?" Frank asked.

"Right, vs. that display. I would hope that I built up some kind of credibility by then," he replied.

"And I would bet you get votes," Frank said.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

chief1934 commented 12/3/12:
The discussion was interesting, but the attendees seemed to arrive with a closed mind. Unless one is open to new experiences or at least a new point of view, it might be better to stay home. Paraphrasing that great philosopher Forrest Gump, an audience is like a box of chocolates. You never know what you are going to get. The last few minutes of the tape were fun. I could take a whole tape of nude frolicking by the regular folks.

Frank's reply 12/6/12:
Ain't that the truth!

AL1826 commented 12/3/12:
It may have been short, but the performance was wonderful high comedy. The political buffoon. The reactionary liberal. The phony explorer. The control freak. The lemming mentality. The comedy of the dance. The video camera captures human truth. Viewers watch that human truth in the isolation of their own mentality. The images impact viewers without the control of social taboo. As an opinionated viewer, I am convinced of the importance of the music element to the outcome of a performance. Al@1826

Frank's reply 12/6/12:
Hey, Son! [referring to musician, Tha Archivez - Ed.] Please note that Al is blaming the last performance on your not showing up to play music! Yes, having you play music does grease the wheels. But those people needed a complete lube job!

Al, you are right. As social satire, it shows why everything is... Mmmmmm, what is the right word... FUCKED today! If I were them, I would not leave until the tape was erased because I would not want any proof that I am a spineless fearful irrational idiot for everybody to see! Now that could ruin one's whole life!

Ali Kebab commented:
A film that is close to me. Wanna give a big hug to the main actor!

At this point, a whole bunch of people got up and left, including the linguist and his friend, the guy who had complained about the cameras.

The Google News guy thanked Frank for his support.

"For doing what you feel right about," Frank added about his getting votes, giggling.

The guy agreed, and said he would hope so, but he didn't think that this is the

way things are right now, especially in politics.

"I just cleared the room," Frank said.

The gal with the Google News guy had a question. She wondered why, if this was for the sake of self expression, self discovery, why did Frank feel the need to record and publicize it.

"Because a lot of people can not come here," Frank explained.

Linda added: "There's a lot of people, all around the world, that watch these every month, and are very involved in the experiences. We had somebody who actually flew here from Illinois recently, who'd been watching these for like a year and a half. And it's an opportunity for people who can't be here to have this experience."

"It gives them hope," Frank added.

The woman with red hair and a lip ring, who had talked about rituals, now asked, "Why does it give them hope?"

"Hope for change," Frank said.

Linda continued, "See, to experience people, strangers coming together in an environment like this – people are really studying these performances and watching the typical kinds of responses that people have. Like the guy who came from Illinois, who had been watching it for a year and a half, said that he had decided he was going to say 'yes' to everything Frank asked him to do because he had seen what happens when you say 'yes' and what happens when you say 'no'. So it gives them hope that strangers can come together in an environment, and have the experience of feeling how connected we all are, that goes beyond having common things, having conversations, whatever, but just feeling human together, and being together and acting on that. That if that can happen over and over and over again, that there's hope, that it's not the way it looks, the way people think – You know, you talk about the real world, I mean we've been doing this 40 years, and our experience is that the real world is people having a really genuine experience of being connected with each other, that seems to just be there. It can just be activated by plopping down here and, wow, you know, and having that experience. And to us that's the real world. And that's what this is about, is people creating that environment."

"Fear keeps people from –" Frank began.

Linda explained, "Yeah, I mean you see that, here, today. You know that people have an impulse, but there's always something, there's always something. Everybody has their own thing that they can come up with, but it's basically fear, and we watch when people, for whatever reason, decide not to act on that. It's not that they don't feel it, it's just they decide not to act on it this one time. What is that gonna be like? And it's like, you know, it can really be magical, especially when you have a whole room of people saying 'Yes' even though they're like 'this'," making the gesture of being afraid.

The Google News guy responded, saying that he sees what we are trying to do, and that it is "noble", and he "agrees with the humanness of it", but that he thinks that the video technology might take away some of the humanness. You could see the red-haired gal nodding her head in agreement.

"No," Frank answered.

Then the Google News guy turned to Corey filming, apologizing and saying that we were obviously awesome and that he wasn't trying to discourage what we were doing.

"Ask the people who are watching," Frank said.

"What is he asking them?" Linda asked Frank.

"Do they need the humanness?" Frank spelled out. "That they get from this?"



The guy said he thinks he understands, but he can't talk to them, or see them, and look them in the eye and get a sense of them. That's what they could do in that room, and he said he's enjoyed it. But with the digital audience, he can't do that. He knew how the digital medium spreads the message further, and that Frank has obviously helped people, and has likely found groups who are unaffected by the fact that it is being filmed, and are still willing to do it, but, "I think that has thrown this group, including us."

"What are you running for?" Frank asked him. Laughter in the small group of people left in the room.

"Nothing yet, nothing yet," he replied. He said it was just one example of why it was "risky".

"So why base what you don't do on something theoretical?" Frank asked.

Now the red-haired gal spoke up again, saying that beyond the risk and extra vulnerability with having the camera there, "to me there's a sense that having people that are involved in this as observers but not participating undermines the feeling of connectedness and dialogue."

"The journalists were blindfolded for arguably good reasons, but people at home who are judging or –" started the Google news guy.

"I did not blindfold them for censorship reasons," Frank began.

Linda continued, saying that Frank was trying to make the point that they had to be willing to participate at least to the extent of moving into the room and sitting with everybody. That's all he was asking them to do.

And again Google News and the red-haired gal came back with the argument that the people at home were not participating, only observing at a safe distance.

"A lot of people would disagree," Frank said.

"The people that are watching it, you mean?" Linda asked. "Would disagree about them not participating."

"I see what you mean," said Google News. "Thank you so much for having us, because even this was an experience on its own. Um, I think we're gonna go, we're gonna call it a night, but thank you. Thank you very much." And both he and the southern gal got up and left.

The red-haired gal said something about how she thought the conversation had reached its end, and she and the info security guy got up together and left too.

We sat around talking as they left. Frank turned to Corey with the camera:

"And you are to blame!" We all laughed!

"Would they have taken off their clothes without the camera?" Frank asked. "I don't think so."

"It certainly wouldn't seem like – what it seemed like was they jumped on when the guy here brought it up in a tone – it was the tone – they jumped on that. So I'm not sure, I don't know. I don't know if we have any way of knowing," Linda said.

"It closed off any possibilities," Frank said.

Linda: "Yeah. Oh, his tone, it was his tone! His tone was so suspicious and accusatory and negative."

"Right after he –" Frank started.

"The stuff he talked about, yeah," said Linda. "The feeling of expansion after he risks."

"Obviously he did not remember that," Frank added.

Linda: "You had asked him, does he remember that, when he is in a position to risk. Obviously he didn't remember that. Yeah. Yeah, I mean it really took all the possibility out of the night at that point. Because it forced people to – it took it all out."

Frank looked at the clock. Linda: "Nine o'clock, it was an hour. Is this a record for this series, I don't know! Might be."

Linda: "It's too bad too because it seemed like people wanted what was here to have. But when you put it the way he put it, it was such a – it was so – it's like just punching a hole in it. Because the people who stayed, I didn't necessarily feel like they were 100% behind what they were saying, they were just saying what they thought they should be saying," Linda went on. "Yeah. When you think about the people that have said yes, and either the camera hasn't come up, or it's come up and it's been dismissed pretty readily, it seems like it's really about when you're at that point of risk that we're talking about, and whether you're trying to find things to justify not risking, or you're compelled to just push and go."

"They were computer people," Frank said.

"This bunch, yeah," Linda said.

"Security," Frank added.

"Yeah, the security thing. Right, so they have that mindset going already, right. Right, yeah. Wow."

And that was the end. Except that it wasn't really the end.

So that Frank could put the video up on his Eroart group on Vimeo, he had Mikee and Erika take their clothes off and do some of the clean-up naked, which also involved Erika slapping Mikee's ass! And then Frank indicated that they should tickle each other like the nightly ritual of tickling, including Erika tickling Mikee's balls!

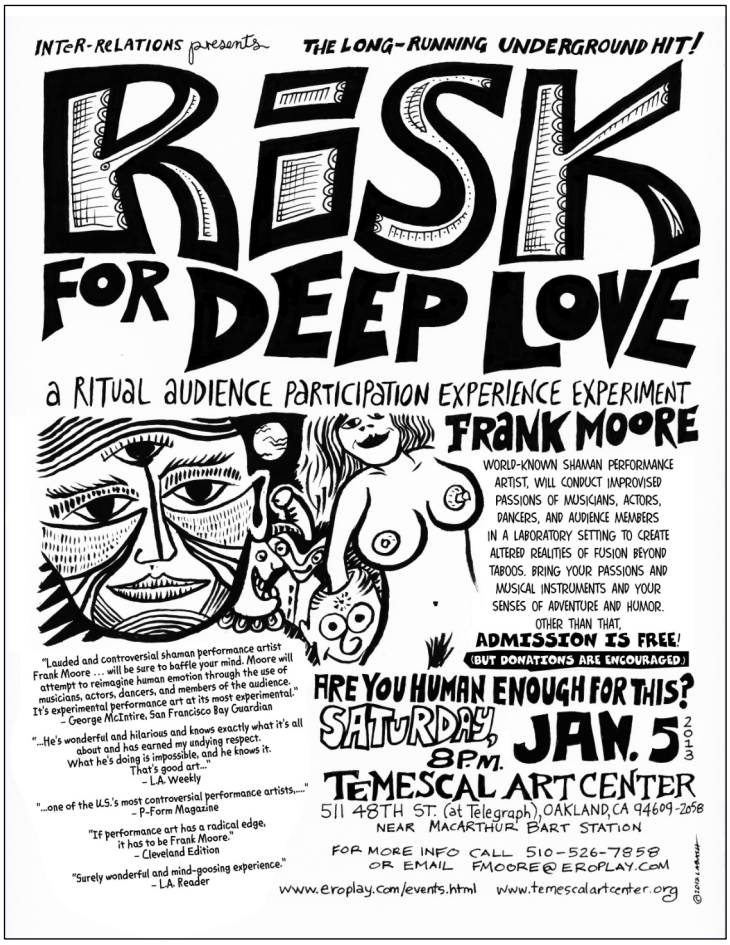
"So I can tag it 'erotic,'" Frank said. Laughter!

The End.

Risk For Deep Love

a ritual audience participation experience experiment

Saturday, January 5, 2013



Performance poster by LaBash.

BY FRANK MOORE:

This proves that if the audience is a YES audience, the performance is free to jam! This group was one of the best … So … It was absolutely satisfying erotic! On top of that, Tomek provided a musical liquid to float everything on.

BY DA BOYZ AND ERIKA:

"Where do I donate?"

These were the first words of the night. It was the five of us, and just one audience member, a middle-aged man with glasses. Linda pointed out that Alexi had the donation basket, and Alexi came over to him and he dropped in a bill!

"You are the quickest person to ever donate," Frank said.

"In the history of this series," Linda continued.

We all laughed, including the man!

"Fast draw," Frank said, and asked the man to move closer.

Frank asked him how he heard about the performance. He had seen a flyer at Au Coquelet, a café in Berkeley. But he had seen the flyers in other places, and he had thought that this could be something different, and he liked things that are different.

Frank asked him what he does, and he said that he works as a waiter part-time, and is a "compulsive writer". When Frank asked him what he writes, he said with a smile, "Whatever pops into my head." He mentioned stream-of-consciousness and free association.

"In novels?" Frank asked. The writer replied that it was not in novels, but he does write some poems, but mostly just a journal. He said he writes every day, for hours.

"How did you start doing that?" Frank asked. It was a long time ago, when he was 18, just out of high school. He started reading things that were interesting to him, and started writing his thoughts about what he was reading, and it just went from there.

"What sort of things?" Frank asked. The writer said that it was probably the same things that Frank thinks about. He said that lately he had been spending a lot of time with a woman, and he thinks about her a lot, and thinks about the world situation a lot. Frank made a noise!

"Why is not she here with you?!" Frank asked.

The writer said that she had wanted to go ecstatic dancing in Corte Madera, and he just didn't have the energy to do that. He said he had a little cold, and was thinking about staying home, but because it seemed to him like Frank's events didn't happen very often, he decided to come and check it out. Then his phone went off and it was her, but he didn't get to it in time!

"You should have told her she is missing something!" Frank said.

The writer said that he did tell her, and she had seen the brochure and invited a couple of her friends to come, one of whom was named Robert, and dresses in elaborate costumes, goes to Burning Man parties, poses for photos with people for money, etc.

"What other things do you think about?" Frank asked.

He said it would be a really long list. He told Frank what he was thinking about this morning. A friend of his on Facebook had posted a video of a lecture by a doctor, Michael Gregor, who was speaking about recent research into human diets, and advised avoiding meats and eggs and fish because they "kind of poison you". It was very persuasive to him, so today he went and bought a bunch of vegan stuff at Berkeley Bowl and Whole Foods. He had been cutting meat out for a while, but this really motivated him to do more.

Now a bunch of young people came into the space.

"I eat meat," Frank said.

Linda continued that Frank eats dairy, and a lot of vegetables, and whole grains. Frank pointed out that Linda does not eat meat, but she said she does eat dairy, and a lot of vegetables, fruits and whole grains.

"Come closer," Frank said to the new people.

"If you eat balanced, you can eat –" Frank began, and Linda explained that while Frank eats meat, it is part of a whole balanced diet, which makes it all work. The writer said that he has been out of balance for a long time, eating junk for the last 40 years!

"So if I stop eating dead animals, I think it will be a big step in the right direction – for me."

More people came in now, including a young man with a big black beard and a knit cap with pom poms.

"Is food the only thing you are out of balance with?" Frank asked the writer.

The writer said, "Probably not". He said he thinks he needs more physical touch in his life, not so much conversation, but more touch, and thinks he works too much.

Frank asked, "How so?" with regard to the touch.

The writer said that specifically he thinks he has certain desires that he can identify about how he wants touch to happen.

"Like?" Frank asked.

"Well, how graphic can we get here?" responded the writer, laughing.

Frank and Linda told him he can get graphic.

"What I think would fulfill me more is more 'vanilla sex', as they call it in San Francisco."

"What is that?" Frank asked.

"What is that? Well that means kissing and cuddling and sleeping with somebody, and you know some of the other things that adults do."

"I coined a word," Frank said, and Linda described how Frank coined the word eroplay: "Intense physical touching and playing between adults, that has no limits, but that is not sex. And the thinking was that when we're children, there's a possibility of touching other people in a more open way, but once the possibility of sex enters it, people start restricting their physical contact with other adults, because of the possibility of sex. And the thinking with eroplay



is that people touching each other in an intimate way is something we all need, and thus the word eroplay."

The writer said that that sounded attractive. He said that he has a lot of "touch-less friendships", which are fulfilling in their own way, but he needs more than that in life. He said it has been a long time since he has had an intimate relationship with a lot of touch.

"Ever try your friend?" Frank asked.

The writer said that she is very "touchy", but things had not progressed as far as he would like them to.

"Your other friends?" Frank asked.

"Have you ever tried having more of a physical relationship with your other friends?" Linda expanded.

He said yes, and that things seem to "just happen", but just hadn't happened very much in the last few years, and he said something about "sexual relationships".

Frank said, "But non-sexual?"

"Just physical, cuddly, touching," Linda continued, "Have you tried that with friends?"

The writer said yes.

"And?" Frank asked.

The writer explained that he was available to finding someone else, and talked about another woman he is involved with, with whom he has some physical touch.

"But that sounds like it is leading to sex," Frank said.

Linda explained that Frank was talking about the possibility of having physical relationships with friends where the goal is not sex, but just the physical play with friends.

The writer replied that he didn't know whether he would be satisfied with just

hugs. "But I don't know, these things are all very confusing to me."

Frank screamed, "Now you tell me!" Laughter in the room.

"How did you hear about this?" Frank asked a young woman who had recently come in with two guys.

She had seen it on an online calendar called "Fecal Face". Frank asked her why she was attracted to come, and she replied, "Who doesn't want Deep Love?"

"You would be surprised," Frank answered, to laughter!

"Or at least, is willing to risk for deep love," Frank added.

"Or at least you may be surprised at how many people are not willing to do what they need to do to have deep love," Linda said.

The woman said it was not surprising, that it was really scary to commit yourself to deep love, but that it was very alluring reading that, and made her very interested.

"For you, what is deep love?" Frank asked.

"I think deep love is very painful, very hard and challenging."

"Why?" Frank asked.

"Because for me it's defined by the relationships I've had with other people, and when you're trying to have a healthy relationship that satisfies both people, you have to really be in touch with what you need and what you want, and for the other person to be in touch with that as well." She said it was a struggle.

"Who is my band tonight?" Frank asked.

Linda said it looked like it was Tomek.

"Never know," Frank added.

"Would you read the definition?" Frank asked the girl, indicating the vinyl above them on the wall, with Frank's definition of "Deep Love".

"Deep love can be defined as: treat the other as yourself, love the other as yourself, because the other is in fact yourself, is part of your body. So what you do to/with/for the other, you are doing to yourself within the point of action of now. Deep love goes back to the pre-shamanistic personal awareness of the land, the plants and animals, the others in the tribe, and in fact the whole physical existence as parts of the personal body, and hence within personal responsibility."

"How does that sound to you?" Frank asked.

"Sounds pretty good to me," she replied.

"Why?" Frank asked.

"I think it brings you back to the idea that you are one piece in a whole, and keeping that truth in mind, you are brought back to how integral everyone is, but how you are just one piece, and everything should be working in harmony, you should be working with others."

Frank: "Yes. Are you here to risk?"

"I hope so," she said.

Meanwhile, Tomek's stream of consciousness music was creating a deep dreamlike wave underneath everything.

"How much?" Frank asked.

"As much as I can," she replied.

"What determines that?" Frank asked.

"I think my courage is determined by how much I can risk."

"Are you courageous?" Frank asked, and she said yes right away.

"Then will you risk?" Frank asked.

"Yeah," she said.

"Nice dress," Frank said to the man with the big black beard. He had taken off his jacket to reveal a tight fitting pink French maid's dress underneath, with frilly collar and tassles. Frank told him that he always wears skirts.

"That's cool," said the bearded man.

Frank asked him how he heard about the performance. He replied that he saw signs on the street. Frank asked him what attracted him to come, and he said that he

had been thinking about that when Frank asked the woman, and he couldn't think of any one specific thing, just "felt the call to come and see what it was about."

"What do you do?" Frank asked.

"Pretend to write, work on myself, and enact magic, usually without recognizing it."

"What do you pretend to write," Frank asked.

"Poetry and comic books mostly."

"Can we hear a poem?" Frank asked.

"Certainly," he said, and proceeded to recite an intense poem with much dramatic flair, exploring what it is to be human and "oh weird!", with religious and ritualistic imagery, and urine and diarrhea!

"I am lazy," Frank said. "I let the others do the work."

Turning back to the writer, Frank asked, "Can you give us one of your poems?" But the writer told Frank that they were meant to be read, not heard, and that he had not memorized them, and that he would send Frank some.

"How about reading my Magical Act of Doing?" Frank asked.

"Sure," the writer replied, "But I'm not a good reader – he's a good reader," gesturing toward the bearded man. But another young man in the crowd raised his hand and said, "I'll read."

Now Frank asked if the bearded man and Erika would undress each other and dress each other up in the costumes. He agreed, and soon Erika was taking off his pink dress and black tights, while the young man read "The Magical Act of Doing".

She dressed him in a sheer net dress, ripped open in the chest, with Betty's jewelry and a boa. Afterward, he undressed Erika and dressed her in nets and a flowery miniskirt and beads.

After the reader finished, Frank asked him, "Why did this attract you?"



He said that he had never met a shaman before, and he came with his girlfriend and his friend, who had invited him.

"What do you think so far?" Frank asked him.

"I'm not really trying to understand it," he replied, saying that he will probably have a better idea at the end.

"Feel?" Frank asked.

"What do you feel so far?" Linda asked.

"Awkward, but definitely safe, potential for interesting interactions," he said.

"Would you and she undress each other, and dress each other in the costumes?" Frank asked him, indicating the girl he had been talking with about deep love, who it turns out was the reader's girlfriend.

"Can I ask why you would want me to do that?" the reader asked.

"We will find out," Frank replied. "Together."

Frank suggested that the reader's friend could finish reading while he and his girlfriend undressed. They agreed.

"Big guy," Frank said, indicating that the reader, now standing with his girlfriend over by the costumes, was a strikingly tall guy. Laughter. Now she started undressing him while the friend continued the reading.

Soon she had him totally undressed, and she tied a boa around his head, and

pulled up a flowy pink skirt on him. She was having a lot of fun. Then he started undressing her. He kissed her back after he had taken almost all her clothes off and they kissed again after he had pulled her pants and underwear off.

Now he dressed her in purple net pants and a tie with nothing else on top, and afterward they both posed for the camera, very cute.

Frank asked the second reader how the performance was so far, and he said that it was fine.

"Can you expand?" Frank asked.

He talked about being taken aback by the art, and how he had been sitting there taking everything in and felt like this was a place he could feel safe in.



Frank asked him if he would undress Linda and let her undress him, and he agreed.

Frank asked another woman in the audience what attracted her to this.

She said she came in not having any idea what she was walking into. She said she is visiting from a place that is very socially conservative. She said she was observing, and she was open, but at the same time relatively closed. When Frank started to answer her, she said that she had to leave early because she promised a relative that she would meet her.

"What time?" Frank asked.

She said that she basically had to leave now to get there when she had planned to.

"Call her," Frank suggested. She said she could, but she had promised and she didn't want to go back on her promises. Then she asked if this happens regularly, and Frank told her once per month.

She said that she lives in Montana, was here visiting.

Meanwhile, the second reader was naked and dressing Linda in a shredded shirt and beads, and then she dressed him in net pants and a half shirt.

Frank asked the gal from Montana when she was leaving to go back home, and she told him that she would be leaving the Sunday after next.

"Come back," Frank said. "Do you want to get together to play with me before you leave?"

She said possibly, and asked if she could call the number on the flyer if it would work out for her to do that. Frank said yes.

She thanked Frank for letting her be there and observe, and was sorry to leave. Linda gave her Frank's card.

Now Frank asked the trio of friends how they felt.

"The three heroes," Frank said.



The second reader spoke first, saying that it was kind of funny because he was used to being naked – for the past three years he had been working at a summer camp right by a river, and they would go skinny dipping all the time. So when he was undressing with Linda he kind of felt "at home". He said he felt like he was not "naked" enough in his day-to-day interactions, so he felt kind of empowered being naked, especially in the company of people he did not know.

The first reader, the tall guy, said that it felt pretty weird how much he didn't care that he was naked, especially in front of a video camera. That's all he said, and handed the mic to his girlfriend.

"This is so fun!!!" she exclaimed, laughing. The whole room broke into laughter.

"How so?" Frank asked.

"Well I'm with two good friends right now, so I feel very comfortable. Even though I'm surrounded by strangers, we're all participating in the same activity, which is disrobing and putting on these silly outfits, or these strange outfits, and I really like games – [laughing] like what Sean said, I've worked at that camp too, which is all about undressing and redressing, and this is a familiar activity and one I really enjoy."

"How did you hear about this?" Frank asked a man with a curled mustache, who was sitting next to the guy with the big black beard. He said that he had called his friend there, Brock, and found out that he was going to this performance. "Pretty much anything he goes to is going to inevitably be interesting." So that's all he needed to hear!

Frank asked him if he and the writer would undress each other and dress each other up in costumes, and they both agreed, and the writer said, "I love costumes."

Now Frank asked if the girl who had said "this is soo fun!" would read "Wrapping/Rocking". So she came up and sat next to Frank and started reading while Tomek's cosmic soundtrack continued, and the two men undressed each other.

After she finished reading, Frank asked her if she would help Linda to undress him. She said sure.

Frank was undressed at about the same time the writer and the man with the curled mustache had finished undressing and dressing each other up in costumes. They had fun!

"Would you rock with me?" Frank asked the girl. Linda said that it would be like the way the poem described that she had just read. She would sit on Frank's lap, and they would rock together.

"That's pretty intimate," she said.

"It is intimate, yes," Linda said, and Frank making "yes" sounds. "It is intimate."

The girl sat thinking.

"I'm not sure if I feel comfortable doing that," she said.

"How about gestures?" Frank asked.

So Linda described the ritual of gestures. Frank had compiled a list of common gestures from the book "Manwatching", by Desmond Morris. He had Linda cut them into strips of paper, and put them in bags. People are paired in groups of two or three, depending on the number of people in the room.

"Would he rock with me?" Frank asked, gesturing to Sean, the skinny dipping friend in the trio. But Sean said it would

make him feel uncomfortable, and that he would pass.

"Why?" Frank asked.

"I guess just a little too close for comfort." And he said something else about feeling uncomfortable.

"Touch my leg," Frank said.

"What does touch mean exactly?" Sean answered, and made a gesture of a little poke with his finger, or an open palm with a caress. The room laughed.

Frank and Linda shrugged, smiling.

The girl spoke up now, and said she would touch Frank's leg.

"The tide has turned," said Sean into the mic.

Now Frank spelled out, "Nude leg."

Sean said he would do that, and turned to the girl asking if she wanted to do it with him.

They came up together and each pulled down one of Frank's leg-warmers, and touched his leg. She kept her hand against Frank's leg while Linda spelled him out. Sean went back to his spot on the mat.

"Did anything change?" Frank asked him.

"Did anything change for me? No, not a lot changed," he said.

"Legs are very different than your whole body," the girl said, after a pause, "I have very different associations with legs versus bodies. I think that goes back to like play, and sex versus eros-play, eroplay."



"Try touching different parts of my body," Frank suggested with a giggle.

"That's a question, I take it?" she asked.

Linda explained that Frank was suggesting this because the girl had said there was a difference between the leg and other parts of the body, so he was suggesting touching different parts of his body.

The girl turned to the room, and asked if anyone would do this with her, if she could have a partner.

Right away, the mustached guy and Brock volunteered. "Alright!" she said.

Linda took Frank's board off so that he was more available to them. They approached him and started touching parts of his body. Brock stroked his head, and the mustached man played piano on his leg. The girl caressed Frank's shoulder softly and then his stomach, with her other hand on his knee. Then she played with his hair.

Frank looked out to her friends, and invited them too to come up. Meanwhile, the mustached man played spider with his hands across Frank's legs and on his shoulder and the girl caressed Frank's arm and leg up and down, moving over his stomach and around. Then they quietly returned to their places on the mat. You could sense that the feeling in the room and in the three of them had deepened from their doing this.

"Will you be the band?"

Frank was asking if everyone would play music now. Everyone agreed, and headed over to the instruments while Linda and Erika took off their clothes and started erotically dancing with Frank. Meanwhile a couple guys had just arrived, and they picked up instruments and joined the band.

The music continued, a very rhythmic jam, and slides and strobe lights played across Frank, Linda and Erika's bodies as the three of them rubbed and danced together. The musicians were having fun. The play became more intense, and the music followed, and the musicians were dancing as they played the instruments. One guy had brought his own conga drum, and was sitting against a wall, playing away. The dance was long, deep and erotic.

After a while, Linda and Erika stood up and went around and "got" the musicians, coming up to each of them and holding them and rocking them softly. They melted into it very deeply.

"Would everybody move closer?" Frank asked after the jam ended. As people gathered again on the mat, Tomek was holding up an old tape recorder, waving it in the air, playing old time French accordion café music.

Now Frank went around to each person, asking them what they thought of the night.

The writer said, "Exhilarating. Very different. I got my time's worth, and my money's worth, so to speak. Much more interesting than going to the movies. So thank you very much."

One of the guys who had come in late, sitting toward the back said that it seemed like everyone was free, doing what came to mind. Another of the latecomers said that he really liked when everyone was playing instruments, and how all the instruments were melding together and making a rhythm which he thought was really cool.

"Great band," Frank said, and everyone applauded.

Sean said that at times he felt uneasy, but that he kind of let that go through him, and just let it happen, to see where it took him. He said that there were times when he thought he might put his clothes back on, and even leave, but he just observed those thoughts come and go, and decided to keep going and see where it went. He felt like he learned how he operates when he is uncomfortable, and also to see how others acted when they felt the same way,

when they were asked to take off their clothes, or to speak, etc.

"It only lasts a few minutes," Frank spelled out, and Linda continued, "The uncomfortableness, only lasts a few minutes."

"Yeah, it's very brief, you know," Sean said, and talked about the fear mechanisms that kick in automatically, but that if you let those pass through you, you might find out that you have more courage than you actually thought.

Next was the boyfriend, who said he thought that the "getting naked part was pretty tame" in the context of what else went on, and that he really enjoyed the music, and felt like it flowed really well. But he found the "ero-touching and more-plus a little obtrusive, and it didn't really feel organic to the vibe of the group, we were just sort of made to experience it, and I found that somewhat obtrusive." But then he went on to say that he enjoyed being in the experience, and seeing how he reacted, like Sean had said.

Brock was next and he said that tonight was pretty powerful. "We raised a lot of energy with the music and the play and all that jazz. And I hit an important point, right near the end of the dancing, it was a good flow. Yay!"

Next was the mustached man. "You're a nut! You're crazy as a coconut, that's what I think!" he exclaimed to Frank. "But I think that's a good thing, and I think we all had a lot of fun, and I mean yeah we could read into this as much as we want to, and we could analyze as much as we want to, but I mean like, it's funny to actually step back for a little bit and just imagine if someone just stumbled in here and tried to figure out what the fuck was going on!" Laughter.

Then they talked about the guys who had actually just come in during the "thick of it", but had enjoyed it. The mustached guy talked about how there was a build-up, they had broken down boundaries and built up, but those guys had walked right into the middle of it.

"Ask them what it was like," Frank said. They passed the mic back to the two guys, asking what time they had arrived. They said they got there around 9:30. "It was pretty late."

They had arrived right before everyone started playing music. "I mean I saw the sign, so I had a general idea, but I didn't know visually until I stepped in. I thought it was cool, it was cool."

Now Frank asked the girl what she thought of it.

"I enjoyed having the chance to make music, because I had the chance to be with my body, especially when, you know, I'm undressed, and I'm wearing different clothes, getting the chance to move and feel how that feels was really rewarding, especially after sitting. And I think that considering what has unfolded and how this night has gone, I wasn't surprised by what happened, in terms of kind of the unfolding, the build-up that was mentioned earlier, and I think this has all been great, and I've had a great time, yeah," she finished smiling.

"By the way, the jewelry –" Frank began, and Linda went on to describe how the jewelry came from Betty. "She is part of our expanded, extended family, she's in her 80s, and she's a churchgoing lady. We met her when we moved into the neighborhood about 20 years ago, and over the course of her mate dying, and us being involved in that with her, and her being less able to do stuff for herself, and us being very involved in that, but over the course of our relationship she would give me jewelry, and I would wear them at performances and that's all I would have on. And her and Joe would want to watch the tapes, and they loved the performances! She loved that I



wore this jewelry with nothing else on, and then that other people started wearing them – like we'd go home and she wants to hear about it, she wants to hear about who had jewelry on – she loves what we're doing."

"In fact, she said tonight –" Frank spelled out.

"That she was thinking of coming," Linda continued, "which would have been a first. And when these guys started talking about how to get her recliner here (we were going to ask a neighbor, who has a truck, if he would drive her recliner here) she said – what did she say? 'I would be embarrassed,' that's what she said. That was the first time she considered coming, 'cause we're with her all the time, except for once a month when we have performances. She said, 'That's the way I can be with you guys, I'll just come to the performance.'"

Now the mic was passed to the guy who was playing the conga drum during the jam. He said he found the performance very insightful. "This is the next stop on the walkabout that I'm doing this weekend. I love the honor of the divine feminine and divine masculine here, the vibrancy of all the art."

Linda pointed out Frank's and Mikee's art.

The man continued, "And also the readings. His insight to the soul ritual, the personal aspect, and then how that's taken out into the public. He's probably one of the first ones that I've come into contact with that honors that individual ritual, showing the purpose in that. And also his insight on the cave drawings, why they were made, the way they were made, and the locations that they're being found in, just totally insightful. So I'm going to be looking for the warning to kick in. Thank you." Laughter in the room.

Now the mustached man raised his hand, saying he had a question.

"What did you think of us?" he asked.

"Where were you the last several performances?" Frank asked back.

Linda explained how we do this once per month, and have had nights like this, "where people risk, and it feels good. And then we have nights where people come and they seem like they want to, but then they don't. And then that feels like that feels." So Frank was wondering where they were the last few months when they had gotten all those "no's".

"But I got a great review," Frank said.

Linda described the performance two months ago when the journalists from the college newspaper came, and how they sat way in the back, and did not want to participate. They wouldn't even play music, they insisted they were there to "observe". So finally Frank said that Erika would blindfold them, and they just got up and left. And then, a few days later, they wrote a really good review of the performance. They stood outside and talked to people coming out of the performance. Frank had said, "Even when I kick people out, they still write a good review!"

The writer asked if there were people who came often, more than once, and Linda said there were people who were still coming back to performances for 30 years.

Now the mustached man had the mic again: "Who was your favorite audience member?"

"Me," Frank spelled out. Laughter!

"Who was your second favorite audience member?" The mustached man followed up.

"Not you," Frank replied to lots of laughter and groans!

"You are the third favorite," Frank said. More laughter!

"Why is it some nights –" Frank began.

"—People will risk, and other nights people won't risk?" Linda asked. "I don't know."

"A catalyst. If you have one person –," the mustached man suggested.

Frank made sounds of agreement, and Linda described how Frank has been known to use "plants" over the years, because of that experience.

Tomek now chimed in, saying it doesn't work every time.

"Especially when the plant freaks out," Frank added.

Frank and Linda talked about how Tomek has been doing music at the performances for a long time, and asked him how long.

"It doesn't matter," he said. Linda said it was a bunch of years. Tomek turned to the audience and said, "Thank you for joining. That's good, always good. This was one of the better jams that we've had here."

"Sometimes after the performance, Tomek –" Frank stopped spelling out and made a disgusted face, imitating Tomek.

"Mouths off?" Linda asked. "About the audience?" Laughter in the room. "After everybody's left."

"And Frank doesn't," Tomek added to a room full of laughter.

"I mouth off before they leave," Frank said.

And that was the end!

Tomek talked with Frank and Linda a bit afterward, saying that it was more than "inspired", it was an "opening" that night. And Frank caught the writer before he left, saying that his girlfriend missed it. He replied that it was good she didn't come because she would have been really freaked out. He said she would have been one of the "no's", which might have caused "a cascade of no's".

Before everyone left, Frank announced that he had books for sale, and Linda said that if anyone buys one of them, he will autograph it!

After the video was shut down, Frank had an interaction with the tall guy, the boyfriend in the trio of friends, the one who had talked about how the "ero-touching" had been "obtrusive". He had come up and spoke briefly to Frank and was looking at the books. Frank was pointing out something in *Art of a Shaman* that related to what the boyfriend was saying. The boyfriend didn't think he could afford the book, and said, "Let me think about it."

A little time passed, and he left with the girl and their friend. Alexi heard them saying they were heading to Lanesplitter pizza right next door. At some point, Frank wondered if they had left, and when Alexi told him, Frank said he wanted him to have the book, so Alexi ran over to Lanesplitter with *Art of a Shaman*, and found them!

The boyfriend was very surprised and touched that Frank did that.



COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Per Persson commented 1/7/13:
Did you have the performance on last Saturday? I see forward too the film...

Frank's reply 1/7/13:
It is up! It is one of the great audiences!

chief1934 commented 1/11/13:
Great audience participation on this one. The music was good too. Linda and Erica were hot as always.

Frank's reply 1/11/13:
Yes, indeed!

Jason Kuziej commented 6/28/13:
Were they actually doing oral sex on him?

Frank's reply 6/28/13:
Mmmmmm mmmmmm use your imagination!

Erotic Risk For Deep Love

a ritual audience participation experience experiment

Saturday, February 2, 2013

BY FRANK MOORE:

This was a stripped down performance because Erika, Corey and Alexi were at home sick! The Boyz just dropped the bare bones off before the performance. No color lights, slides, art on the walls, etc etc etc. But it was one of the deepest, most erotic of the series, and the longest! It has everything you want … A great eager audience, great music, a woman who went into a very juicy erotic ritual with Linda and me eager to rock, rub aroused friction in my lap, bouncing high in freedom! They didn't want to leave!

EMAIL:

From: Tracy
To: Frank
Sent: Monday, April 8, 2013
Subject: erotic risk for deep love – Feb performance

Dear Frank Moore and Linda,

I was one of the main participants, who helped with the rocking ceremony at your Erotic Risk for Deep Love performance, February 2nd.

I applaud you for pushing people's boundaries to take risks in a collaborative setting, and I appreciate the co-creation, openness, and challenges that took place during the evening.

I am comfortable in my body, and I celebrate the fact that I am open to creating intimacy in a multitude of ways. However, after witnessing the performance video, I am very uncomfortable with my exposed image on the internet.

My inherent spontaneity and openness leads me to beautiful connections, and experiences such as the rocking ritual experience. I had no qualms about getting naked in front of a group of strangers with a camera filming ... in the moment. However, upon reflection and actualization, I recognize I was not thinking with enough foresight due an elated mental states.

While in the moment, I comfortably participated naked in the rocking ritual, I did not foresee the performance being posted on the internet ... in an infinite library ... for however long.

I am respectfully requesting you to remove the video from the internet. Please keep for your personal use, however, for many reasons, I do not consent to my body being widely exposed in video over the internet.

Thank you very much for your understanding and respect.
Warm regards,
Tracy

Frank's reply, 4/9/13

Hi, Tracy! I have an iron clad policy not to remove videos. At the performance the whole issue of my videoing the performances was one of the main subjects covered both before and after you joyfully decided to do the rocking ritual.

I as the performer take responsibility for the audience during the performance. This runs from their physical well-being while they are in the performance to not taking them out on a limb and leaving them there. But I have no control after the performance "ends", and they go back to the normal world, and

they freak out because of the conflict between the two realities. In my mind, the freak out is an opening of doors — which is the aim of the performance. But what the person does when the doors are opened is his responsibility.

Because this freak out caused by the conflict between the performance reality and the normal reality is so common, I created the warning sign which was on the wall behind me at performances. The sign reads:

WARNING!

ENTER AT YOUR OWN RISK!

THIS PIECE MAY BE THREATENING TO YOUR EVERYDAY REALITY.

THIS PIECE MAY CAUSE QUESTIONING OF THE COMMON MORALITY.

THESE SYMPTOMS MAY APPEAR DAYS AFTER THE PIECE

WITHOUT WARNING ... EVEN IF DURING THE PIECE,

YOU MAY FEEL AS IF NOTHING IS HAPPENING ...

OR YOU MAY EVEN ENJOY IT. BUT ABOVE SYMPTOMS

MAY STILL APPEAR, LEADING TO RESTLESSNESS,

AND EVEN TO RADICAL CHANGE.

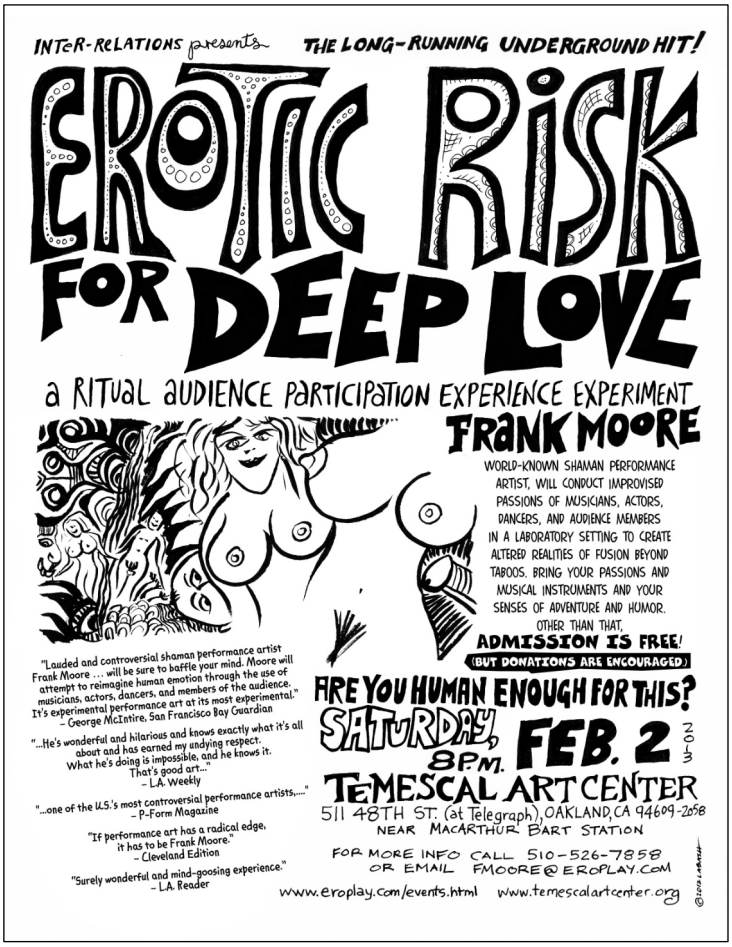
ENTER

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Remi commented 2/9/13:
No color lights, slides, art on the wall etc but what a great performance Frank !!! Great to see such an eager audience, I can imagine they didn't want to leave … This performance has 'it' ;)
Love ya !!!
Kisses from the Netherlands,
Remi

Frank's reply 2/9/13:
All I need is willing people!

Mark Cone commented 10/7/13:
As a home viewer, I have to agree … many of the performances don't end when the camera stops rolling. Most of them leave me feeling something … often a warm glow that lasts a long time. Sometimes the feeling is frustration, when you have a show with little audience willingness while I am left at home watching and unable to participate. And a whole gamut of other emotions depending on the night, the rituals, the audience. All the while wondering where the "bus driver" is going to take us next time …



Performance poster by LaBash.

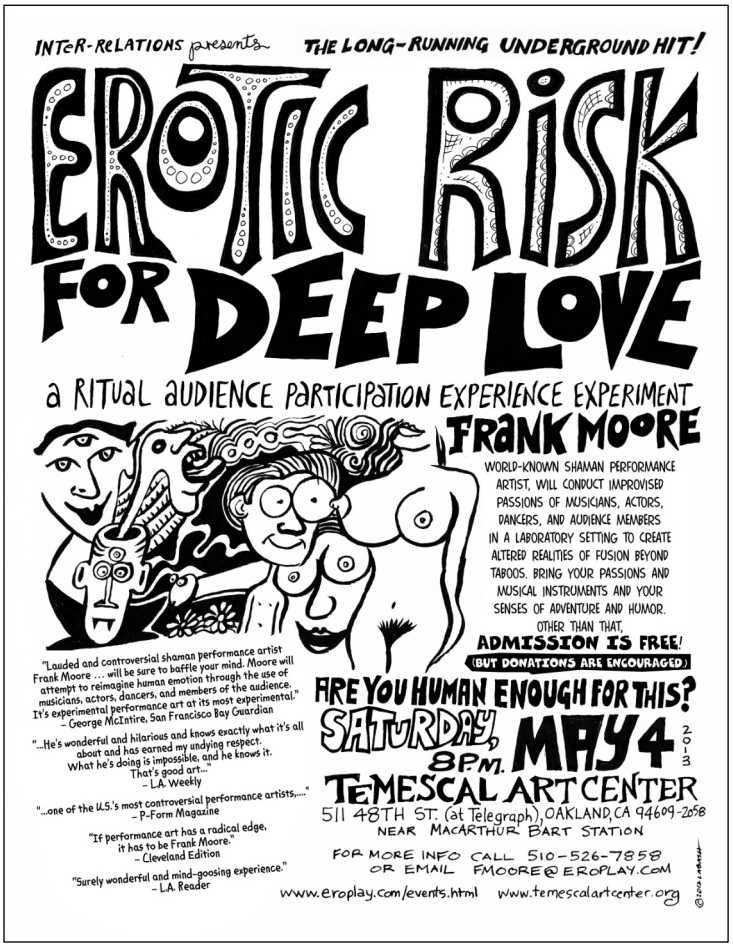
Erotic Risk For Deep Love

a ritual audience participation experience experiment

Saturday, May 4, 2013

BY FRANK MOORE:

This has everything that a performance should have, except for female audience members (not counting the couple of governmental secret agents who sat behind the camera). But the real stand-out was the live music throughout the entire performance!



Performance poster by LaBash





COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

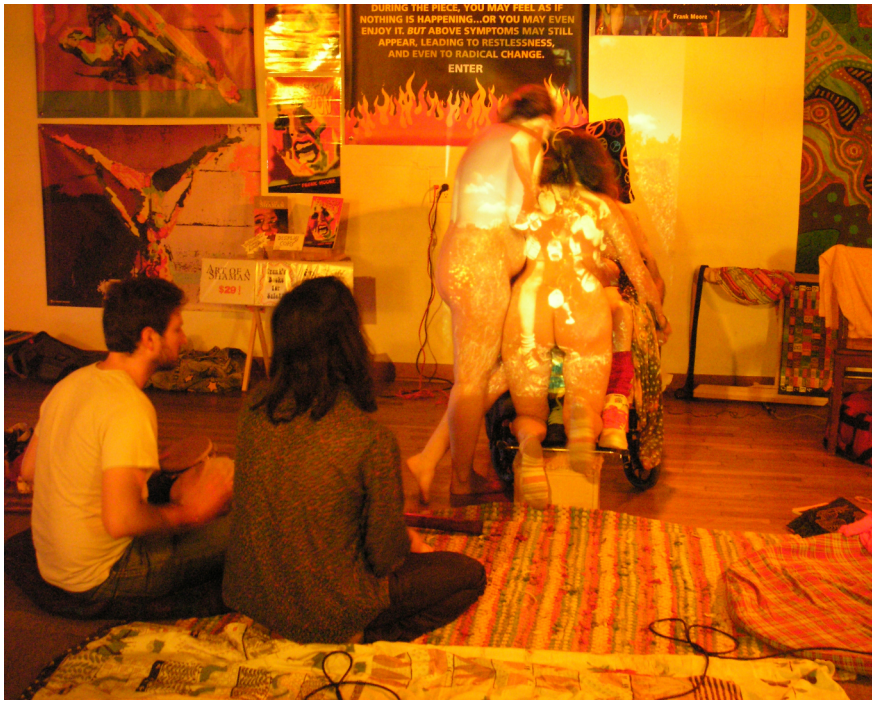
Serena Dancer commented 5/4/13:
Awesome!

Frank's reply 5/7/13:
Wish you were here so I can play and dance with you at the performances!

Craig L commented 6/27/13:
Frank, what makes you suspect that they were gov agents? I say this because with the state of things you would think they would have better things to do these days.

Frank's reply 6/28/13:
They said they work for the government and that was why they could not be on camera! It was my joke! But it is based on a long history of the government doing exactly that!









Erotic Risk For Deep Love

a ritual audience participation experience experiment

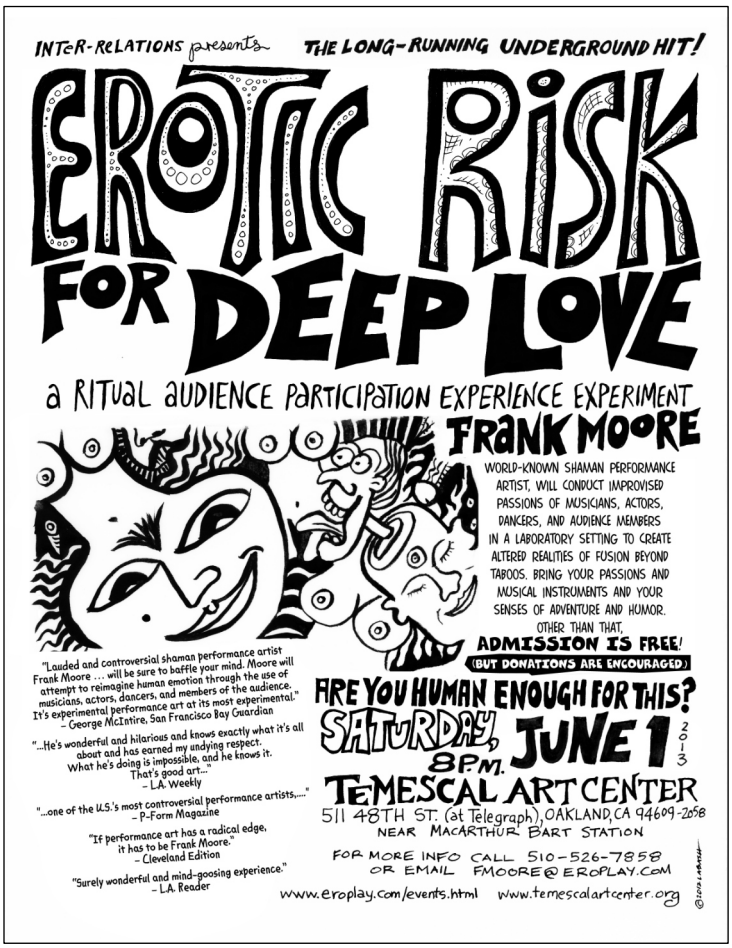
Saturday, June 1, 2013



BY FRANK MOORE:

This performance has a lot of twists and turns, dancing girls, a racist heckling THA ARCHIVEZ AKA MY SON to cover that he (the racist) had just abandoned his girlfriend rather than having her undress him! Of course SON handled the racist masterfully as the girlfriend and Linda undressed each other!

And check out who rocked nude on my lap! At the beginning of the performance he refused to take off his clothes because of the video camera! BUT …





Performance poster by LaBash.



EMAIL:

From Remi 6/6/13

What an amazing performance this is ... there is a lot of twists and turns and so much is happening ...

I watched the whole two and a half hours video and is so nice to see you all so relaxed ... it is hypnotizing, strange but true ;)

You all 'go with the flow' and I love it so much. Today I'll watch it again, I just love it !

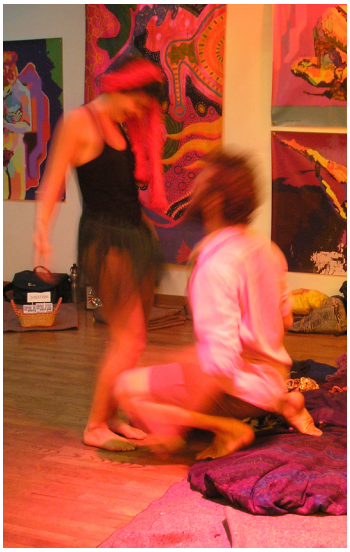
And eehh ... what a special moment, when this gorgeous boy finally took his clothes off ... and sat on your lap.

I think he was rather unsure at first but ... wow ... how did you do that Frank !

You made him feel very comfortable. Must have been a lovely feeling for the both of you ...

warm greetings from the Netherlands !
Love ya !
Remi. xxx

Erotic Risk For Deep Love, June 1, 2013







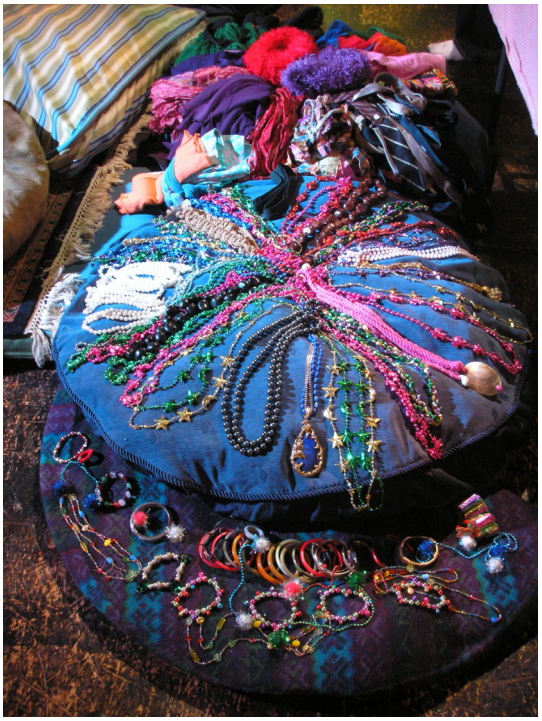


The Erotic Tribe

Center For Sex and Culture, San Francisco, California
Saturday, July 20, 2013

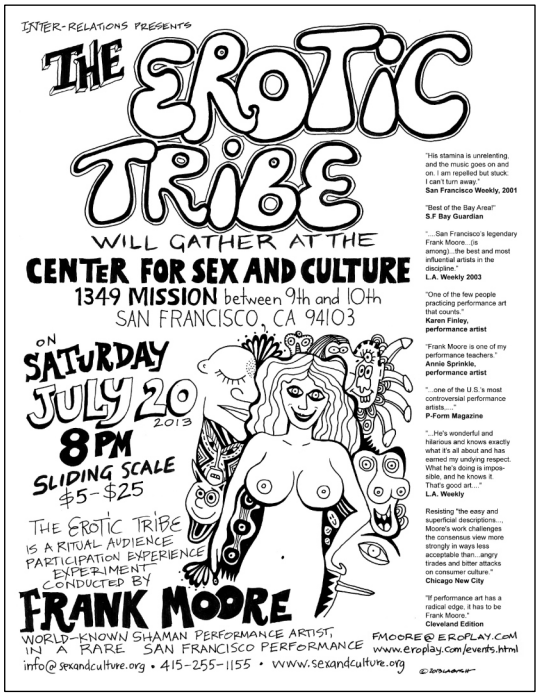
BY FRANK MOORE:

This was in the beautiful space of THE CENTER FOR SEX AND CULTURE! Great live music by THA ARCHIVEZ aka my son and Tomek! It turned out to be a performance of extreme transformation of liberating fun. But it was hard for me to see that happening for most of the night! I was dealing with resistance such as a group of dudes who wouldn't undress each other because THEY ARE NOT GAY! But when they left, and after I walked out for a while, things got sexy, joyful, fun! And try to guess who came up to me afterwards wanting to work with me in the performances!



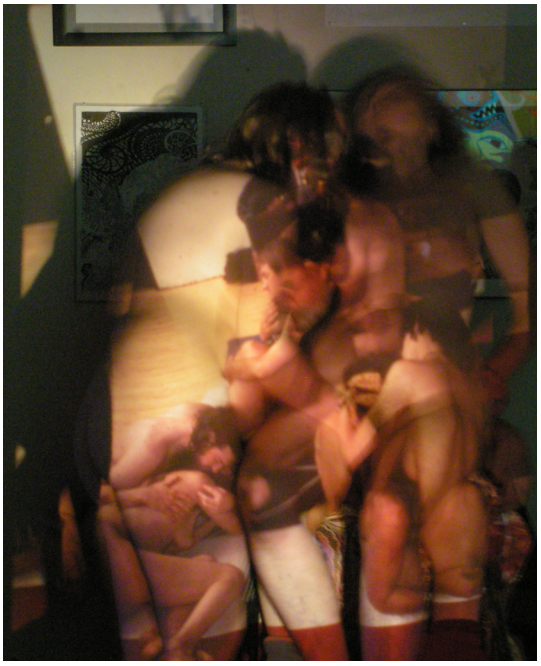






Performance poster by LaBash.


EXIT
CASIO





Erotic Risk For Deep Love

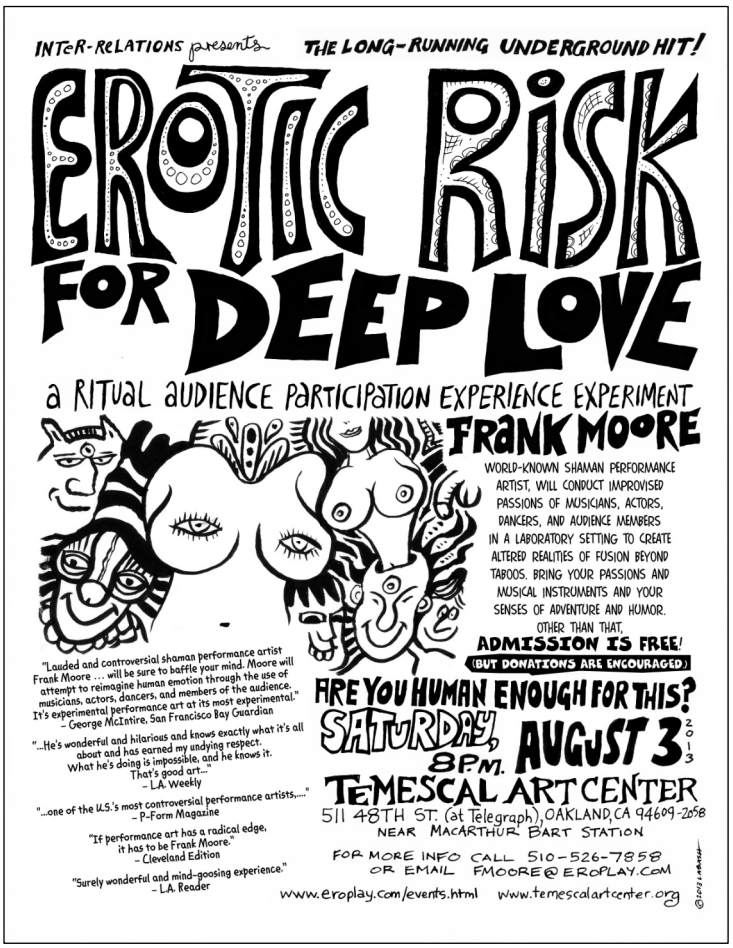
a ritual audience participation experience experiment

Saturday, August 3, 2013

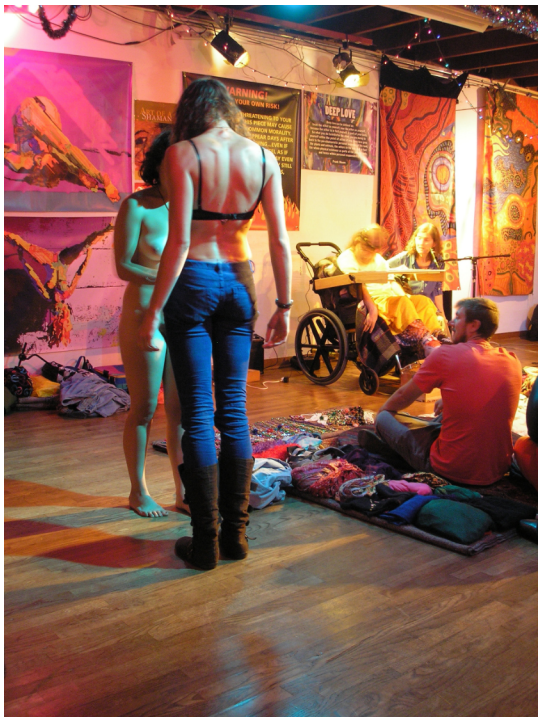
BY FRANK MOORE:

This is simply one of the most satisfying, the most erotic juicy sexy joyful fun of my performances in years! The audience for the most part took their part seriously. This is especially true for two women who seemed to be determined to get as much out of it by going all the way into it! One of them came to the San Francisco performance a few weeks ago, but didn't do much … so apparently she came to this one prepared to joyfully play all the way! These two opened up possibilities for everybody! At times we had several rings of erotic rituals going on in the room at the same time!

And Megan, who came back from the last performance, said she wanted to work/study with me. So this performance might be a start of a new trend!







Performance poster by LaBash.





Frank and Megan

Erotic Risk For Deep Love, August 3, 2013





Erotic Risk For Deep Love

a ritual audience participation experience experiment

Saturday, September 7, 2013

BY FRANK MOORE:

Well, on paper before the performance if everybody who said they were coming actually came, it would be a dynamic piece. But they never do. So I always depend upon my core cast/family, which now includes Megan. But everybody came! A matchmaker sent a cute blind date to meet at the performance! A sexy disabled tranny did a dramatic erotic dance. A couple from Atlanta who are here to perform their nude play in San Francisco eagerly broke the nudity ice. Everybody took erotic risk for deep love! The ritual of GESTURES was the deepest in a long time! When most people (there was one asshole who actually bragged that he was there for the free nude women!) take responsibility, everything is so much fun! There was another cute middle class couple just moved back here from Detroit. By the end of the performance they were nude playing music!







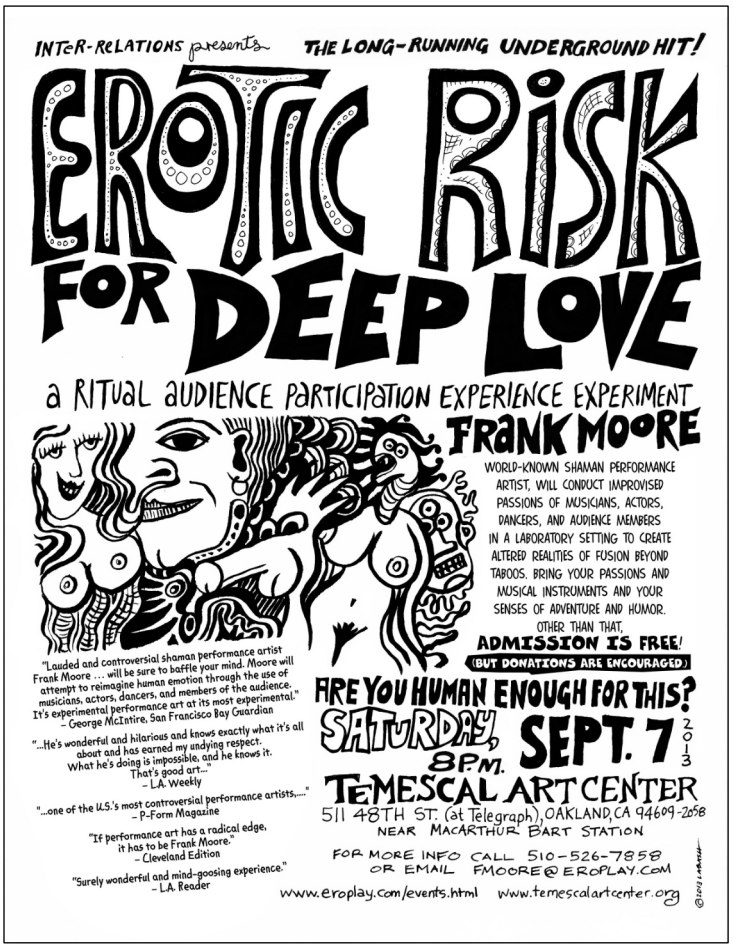
Erotic Risk For Deep Love, September 7, 2013











Performance poster by LaBash.

COMMENTS ABOUT THE PERFORMANCE ON VIMEO.COM:

Teren conto commented 4/25/14:
This was the final time Frank would conduct a performance … he made sure it was a classic!

LaDonna Allison commented:
Didn't realize we were part of his final performance. Bill and I (we were the Atlanta couple) had a fabulous time. Awesome memories.

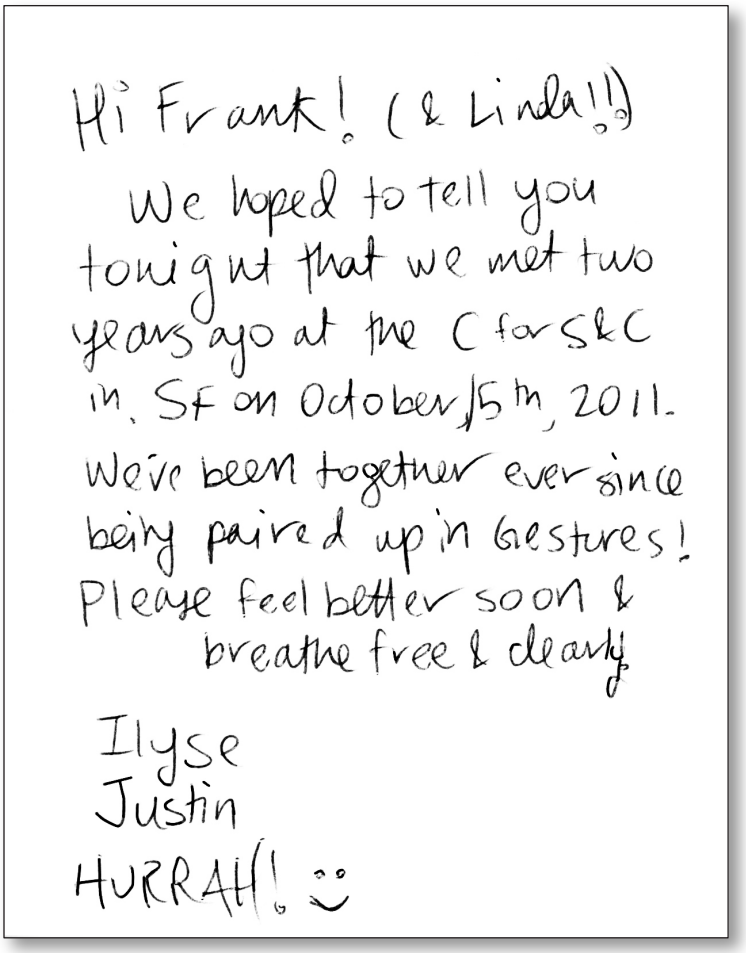


Frank and LaDonna.

Erotic Risk For Deep Love

a ritual audience participation experience experiment

Saturday, October 5, 2013


Hi Frank! (& Linda!!)
We hoped to tell you tonight that we met two years ago at the C for SkC in SF on October 15th, 2011. We've been together ever since being paired up in Gestures!
Please feel better soon & breathe free & clearly.
Ilyse
Justin
HURRAH! :)

BY FRANK MOORE:

These are the instructions that I wrote up for Megan and Erika for this performance:

Megan and Erika,
I have double pneumonia . . .
So Saturday sit where I sit and greet people, etc. Talk about how you met me, etc.
Half hour into it, undress each other slowly. Talk about how you use gestures at work (with a PG Version). Then you two do the regular gestures together for at least a half hour, getting more and more erotic. Do not read the gestures aloud, read them silently together. Then if Kene-J is there, have him sing a few songs. Then get dressed.

THE END!

INTeR-ReLATIONS presents THE LONG-RUNNING UNDERGROUND HIT!

EROTIC RISK FOR DEEP LOVE

a RITUAL AUDIENCE PARTICIPATION EXPERIENCE EXPERIMENT



FRANK MOORE

WORLD-KNOWN SHAMAN PERFORMANCE ARTIST, WILL CONDUCT IMPROVISED PASSIONS OF MUSICIANS, ACTORS, DANCERS, AND AUDIENCE MEMBERS IN A LABORATORY SETTING TO CREATE ALTERED REALITIES OF FUSION BEYOND TABOOS. BRING YOUR PASSIONS AND MUSICAL INSTRUMENTS AND YOUR SENSES OF ADVENTURE AND HUMOR. OTHER THAN THAT,

ADMISSION IS FREE!

(BUT DONATIONS ARE ENCOURAGED.)

"Lauded and controversial shaman performance artist Frank Moore ... will be sure to baffle your mind. Moore will attempt to reimagine human emotion through the use of musicians, actors, dancers, and members of the audience. It's experimental performance art at its most experimental."
– George McIntire, San Francisco Bay Guardian

"...He's wonderful and hilarious and knows exactly what it's all about and has earned my undying respect. What he's doing is impossible, and he knows it. That's good art..."
– L.A. Weekly

"...one of the U.S.'s most controversial performance artists,...."
– P-Form Magazine

"If performance art has a radical edge, it has to be Frank Moore."
– Cleveland Edition

"Surely wonderful and mind-goosing experience."
– L.A. Reader

ARE YOU HUMAN ENOUGH FOR THIS?

SATURDAY, 8P.M. OCTOBER 5 2013

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www.eroplay.com/events.html www.temescalartcenter.org

©2013 LABASH

Performance poster by LaBash.

Email to the E-Salon, October 14, 2013, 12:11pm

Frank passed away this morning, October 14, 2013

Frank was very sick and told us he was at peace with dying and, although he told us that he wanted to die at home, after three very difficult nights he said he was willing to go to the hospital for us when we proposed going just for stronger IV antibiotics and non invasive pulmonary treatments that we could not do at home. Once admitted to the hospital when it was clear that the only ways to keep him alive were the kinds of procedures that he definitely did not want, we put him on Comfort Care and Mikee and I and Corey, Alexi and Erika sat around the bed loving Frank for several hours. Although he couldn't talk, he made little sounds and responded to us the whole time. He was very present with us. He died at 6:24am with all of us and with no pain.



Frank Moore 1946-2013

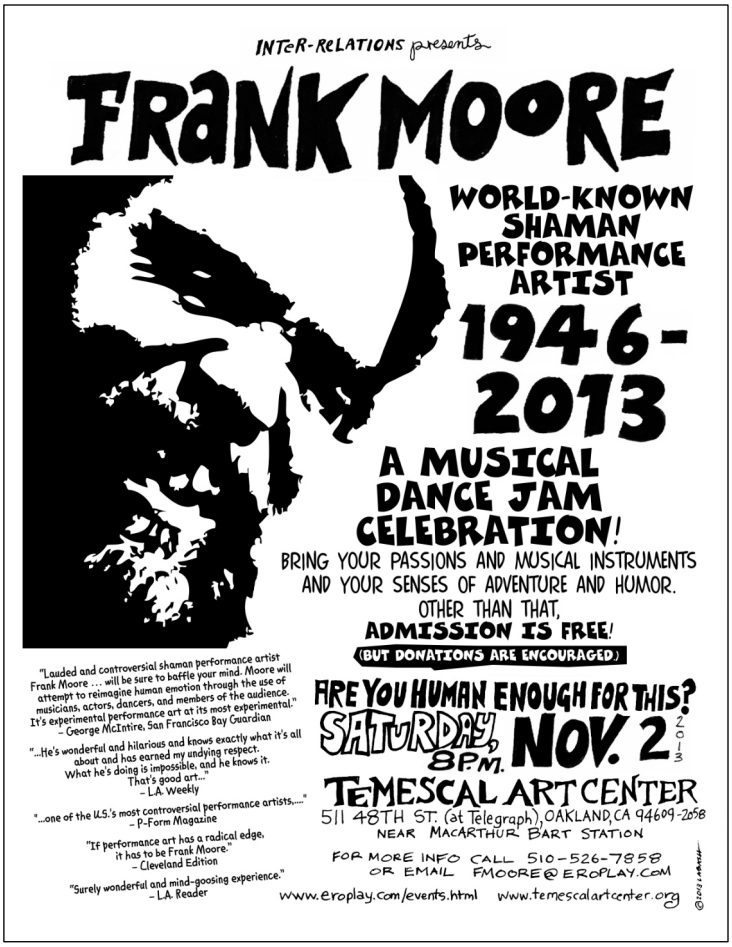
A Musical Dance Jam Celebration!

Saturday, November 2, 2013

Saturday night's Musical Dance Jam Celebration for Frank Moore was an amazing and wonderful opportunity to gather people together who knew and loved Frank, and really to continue that feeling of intimacy, depth and wide open possibilities that was Frank's life work, and that now lives on in all of us. It was really so much like many of Frank's performances at the Temescal Art Center, his performance home for the last 4+ years. We were always amazed at the wide range of people that would attend those performances, and it was really in keeping with the way Frank was with everyone in his life. He loved and was loved by so many different kinds of people, from so many different walks of life. So we had everyone from labor activists, micro-radio revolutionaries, neighbors from the block, long-time students and ex-students, friends from the SF punk scene, photographers, fans and attendees of Frank's performances young and old, and even some young Greek musicians traveling through who just heard about Frank and this event, and wanted to join the jam! Not to mention Frank's ENT doctor and friend of three decades, Rich and physical therapist and friend for just as long, Francine.

Linda, Erika and Megan went around the room, which quickly filled, asking everyone how they knew Frank and what he meant to them … the responses were powerful, deep and funny! Frank's impact was deeply felt. It seemed also a way for all of these different people in Frank's life to experience firsthand the impact Frank made on such a wide range of people, and through so many different avenues … Frank's internet station, LUVeR, his performances, his running for President in 2008, his live music jams in punk clubs, his trips to the doctor and hospital stays, etc.! We were really happy that the spirit of Frank's performance and life flowed on seamlessly into this celebration.

And of course then there was the music jam and dance! The music really started with Tomek and Kene-J (aka Frank's "Son") laying down a beautiful deep track of music throughout the entire night as people talked about Frank. And after Kene-J said some words of his own about Frank, Linda asked him to do two songs, the first a rap that we had not heard before, which seemed to be about or inspired by Frank,



Performance poster by LaBash.

and the second a recent favorite, "To Be Free", which Kene-J said was inspired by his experiences of Frank's performances, and which we first heard at the August 2012 "Risk For Deep Love" performance. We felt Kene-J's deep love for Frank in these songs. At some point, the Greeks joined Tomek and Kene-J in this ongoing jam. And after Erika read Annie Sprinkle's audience-participation message for Frank, in which Annie had everyone in the room doing a short eroplay ritual tickling each other's arms, the dance jam began!

It was a beautiful erotic jam of melting bodies and rhythmic soft waves of music … Almost everyone picked up an instrument to join the jam and play along as Linda, Erika and Megan took off each other's clothes and danced nude erotically as slides of the history of Frank's performances projected on their bodies. Some of the others in the audience also took off their clothes. And after an erotic tickling session, the three went and "got" the audience, holding and rocking each person in the room. This amazing jam then segued into a sing-a-long led by Captain Fred, a longtime friend and collaborator from the micro-radio movement. He passed out the lyrics to "With A Little Help from My Friends", and the whole room sang it together, backed up by the musicians. It was a great way to "end" the night, although of course as Kene-J pointed out earlier when everyone



clapped for his performances, "Frank always said 'No clapping'!" … because clapping is as if something has ended, and Frank always talked about how the performances don't really "end". We all feel that here.

Theremin Barney of Fluff Grrl, who was there with Annie and Mike, said at one point that he felt that Bob Madigan and Frank created "environments" … they created around them a space in which people could come together and be together in ways that were outside of the normal, and that didn't seem possible without them, and that he missed this so much with Bob's passing, and now Frank. But as the night went on, and so many people asked for the performances and Frank's work to continue, it was even more clear that there really isn't an end … that Frank's work continues in us. This was a confirmation of what we have already felt. As Frank told Linda a few days before he died, kicking all of our asses to enjoy everything, even the idea of him dying … "We have an amazing life, and it will just continue!"

A RESPONSE FROM OUR NEIGHBOR AFTER ATTENDING FRANK'S PARTY

Laurie, a neighbor from our block, said she just loved the celebration for Frank last night. She said she feels like she really got who Frank was. Even though she has known of Frank, having lived in the neighborhood for years, and has seen "Deep Core Magic" and "Frank Moore's Unlimited Possibilities" on Berkeley Public Access, she felt like this was the first time she really got an experience of who Frank was from hearing everyone talk about him. She said that what she got from what people were saying about Frank was that Frank was a "reflector", that he would really see who people were and he would give that back to them, and give them what they needed.



She referred, as one example, to something that Theremin Barney said about how he was an introvert, but around Frank, he got to be an extrovert! "I guess that's what a Shaman does," she said. She was struck by the variety of people who were saying this about Frank, and struck by how much Frank gave to people.

Laurie was also talking about how she really felt like Frank's death was not an end at all, that it was a beginning … she said she felt Frank's heart in Linda, how Frank was in Linda and in all of us. She said that everything about Frank was in Linda, and in all of us, all of the history, etc., was in Linda's and all of our bodies. She felt like it was a beginning for her, really knowing Frank now for the first time, and for us too. She loved Annie's ritual/message for Frank. She paired up with Francine, Frank's long time physical therapist, for this tickling ritual. She was asking about the word, "eroplay", and she really got it, really liked that. She also really felt how much we all were together, and how much we embodied Frank.

FROM ARTIST AND FRIEND, ANNIE SPRINKLE

I regret I can't be with you tonight as I am out of town.

Since the mid 80's Frank Moore has been a huge inspiration to my life, and my work.

Frank was a man of few words. AND He was a man of many gestures and of "ero-play."

I think that Frank would like it, if tonight everyone did a simple eroplay gesture.

So I invite you to please connect with the person you are now standing closest to.

Decide who goes first. Then very lightly tickle your partner's inner arm while taking three deep breaths. After you have both given and received the tickle for three breaths, then clap together three times. Notice how you feel.

(After claps.)

Notice how you feel.

Thank you Frank for always making us FEEL.

You will be sorely missed, but live on in our bodies, hearts and our performance art.

Thanks everyone for being there and for ero-playing along.

Big hugs to all,
Annie Sprinkle

FROM GERALD SMITH
(TRANSCRIBED FROM THE VIDEO OF THE EVENT):

Erika: (off camera) "Can you tell us how you came to know Frank and what Frank means to you?"
Gerald: Sure. Good evening, brothers and sisters. Here's how I met Frank Moore … We had a little station called Free Radio Berkeley, I think it was called. And on that station me and another young black man named Tracey, we had a program called "Slave Revolt Radio". And I remember a gentleman in Santa Cruz, Bob … forget his nickname … Bob would do a favor for us: we would send Bob the tape -- this is how technically … I still, I'm no better technically these days – but I didn't know how to digitize the tape. So we'd send them to Bob, Bob would digitize the program, "Slave Revolt Radio", and put it on a – I don't know what you call it, a website – called "Radio4All". So through that, Frank and crew got in touch with us and said, "We thought that's a good program, we'd like to put it on our station, which is Luver.com." So we said, "Sure!" So we started a relationship with Corey, and Alexi, and Linda and all them. We started sending our stuff for Luver.com.

Well, as time went on, I got to know Frank, and I got to know him a little better and a little better … and I started actually sending him musical tapes, you know. And I gotta be honest. You know, people snivel and whine about inconveniences and shortcomings … You know, my legs are going now. I'm not sitting down on the ground 'cause I'm antisocial -- I can't get up! So I ain't gonna get down there then I can't get up. But, that's nothing compared to what Frank had to go through. And to be really honest, when I scoped this, I couldn't believe it, that a man so intelligent couldn't move his body around easily, you know? And as I remember it, Frank had like a band with a little pencil or something, a pointer, on that band. And then he had a little board with letters on it, and he would point at the letters …

And I said to myself, I said, "Now you look at this motherfucker." Yeah, I said it. "Look at this motherfucker right here … Now he is managing to make life worth-while. And his poor little – he got nothing going for him physically. What are you sniveling about? You better stand up!" He inspired me, he made me feel, "If this



Gerald Smith.

brother can go through life, from success to success, achieving what he will, what in the world is stopping you?" So it kind of made me put a little extra effort in my whole outlook, at the way I look at things. And we went on to collaborate on many levels.

So for instance, as Frank went on to develop, he wanted to do – no he didn't want to do – he actually did some production work at cable 25, that's Berkeley's cable station. If you live in Berkeley, you can actually participate in the station, or you can watch it. This is just everyday people making television production. Here's Frank making television productions. So we're friends and I'd go over, and I'd help him with the, you know, I'd do what I can. And I would bring people in: Oscar Grant people, people around police brutality … he was interested in it all. And to tell you the truth, of all the people that I took over to his little house, where we would do these, you know, the … Mikee would do the camera and all that … Everybody was amazed by this guy. When you leave, you know, that's when people really say what they really think, you know, when you're on the way home … And it was pleasing to see that … people'd say, "Wow …" You know, "Look at homeboy … Homeboy can scratch it out, from there?" And I just -- I said, "Yeah. Every day. That's what he does, you know?"








SKIN
PASSION
$30!

APPENDIX 1:
What a Life! A Frank Moore Biography

After Frank died, we started working on assembling vast amounts of material to write a biography about him. Frank had worked sporadically on an autobiography which, most recently, he had titled "What a Life!". We had planned on using Frank's draft as a starting point. There was a vast amount of material to transcribe and organize: an unfinished autobiography written by Frank's mother, Connie; 12 years of interviews he had done with anthropologist, Russell Shuttleworth; the "Frank Moore History" audio tapes Frank had done with his student, Corey Nicholl, plus all of the stories in Linda Mac's head, who had been with Frank for 40 years.

We also emailed a large list of people who knew Frank, requesting written submissions about their experiences with Frank. We had planned on using them as sidebars throughout the book. Here is that email:

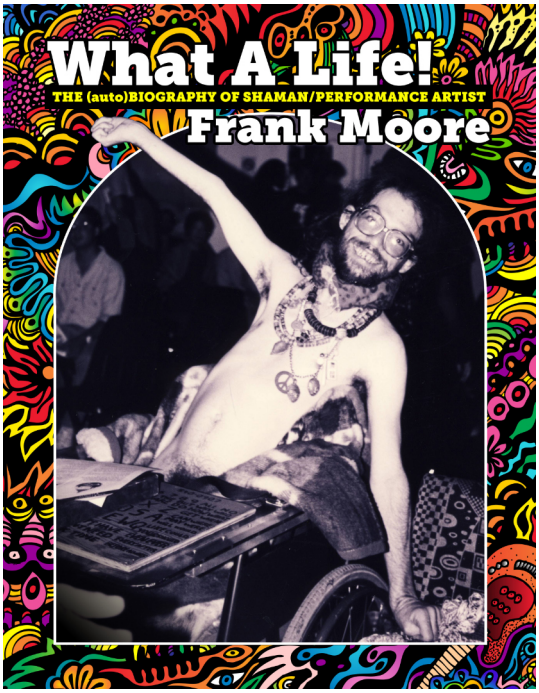
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Hi,

We are now beginning to compile
material for Frank's biography, and
are asking all those who knew and
experienced Frank, in one way or
another, to write about this
experience, whether as an anecdote, a
description of a particularly
memorable event, a reflection, a poem,
or even a detailed account of all the
time(s) you have spent with Frank!
Feel free to write as much or as
little as you want.

Anything that you can write about
your experience of Frank and what it
has meant to you will be gold for us
in putting together this historic
biography. We look forward to seeing
what you write.

Love from all of us ...
Linda xxoo
```

However, as the process moved forward, we realized that none of the 5 of us (Linda Mac, Mikee LaBash, Alexi Malenky, Erika Shaver-Nelson and Corey Nicholl) were skilled enough writers to tackle the job. So we moved on to other projects which included publishing *How to Handle an Anthropologist*, the complete transcripts of the interviews with Russell Shuttleworth, and the 20-episode web video series, *Let Me Be Frank*.



A proposed cover for "What a Life!" by LaBash.

These are all of the written pieces we received from our email request:

HOW ALEXI MET FRANK
BY ALEXI MALENKY

I saw a flyer on a pole in San Francisco for something Frank was doing called "Playing With Reality", which was described as a 9-hour performance process. At the time, I was living with Candace, who I moved out here from Madison, WI with. I was actually walking her to work when we both saw the flyer. I was really affected by it because it was really describing what I moved out to San Francisco for, but hadn't really found. At the time, I don't think I would really have been able to describe what I was looking for in a direct or clear way, but what it was was closeness and community that didn't have the kind of boxes or normal ways of being, that was more open than what I had experienced before. This is what had moved me to move into a housing co-op in Madison. In a lot of ways, the co-op was more inclusive and closer than what I had experienced before, but in other ways, there were still a lot of limits, societal limits that people accepted. Until I saw Frank's flyer, I had never heard anyone talking that directly in those terms. It was always in other contexts, like spiritual growth or some other kind of intellectual framework. I remember the wording on the flyer, "for warriors willing to go beyond what is comfortable and safe, to explore a larger zone of safeness, both for themselves and for society." I wrote the number down from the flyer, and a few days later, Candace and I called.

For part of the time I had lived in S.F., I was staying in a hip semi-communal household, where everybody living there was into underground art and/or political stuff, and the house itself had a history going back to the '40s of political activist stuff, old printing presses in the basement, etc. But people weren't directly focused on being close. Also at the time, I had started hanging out with some people who had been in the Living Theater in the late '60s and '70s. I started going to their weekly meetings, doing exercises with them toward creating a performance, and helped with tech stuff for an event or two. What I knew of the Living Theater was Paradise Now, and that is what drew me to these folks, but their performances were not focused in that way anymore. They seemed to feel like that was part of "that time", and you couldn't do that kind of performance now. So that was all happening at the time I saw Frank's flyer.

When Candace called, she talked to Frank and Linda, and we found out that the first part of the performance, that we saw the flyer for, was to meet with Frank in his studio in Berkeley. So we set that up, and went to meet with him together. All we knew about Frank was that he had cerebral palsy, but didn't really know anything more than that and what was on the flyer.

We met with Frank. I don't remember a lot of the specifics of what happened in that first meeting with Frank, but I remember he had us read something that he wrote, about his performances. I remember being blown away that he was creating things that I had, on some level, been aware of the possibility of, but in my experience or with the people I had been close to and lived with, we didn't have words for, or a clear concept for, but had a desire to be that way. The best example is "eroplay".

The main experience of this meeting was Frank, and the way that he was. I remember that he rolled into the studio in his motor chair with Linda, and he had all these pins, and tie-dye clothes and all these things hanging from his wheelchair, necklaces, a colorful fabric bag at the front of his letterboard with his writings in it, bumper stickers on the wheelchair, rattling along, and with a huge smile on his face. There was nothing fancy about it, we were meeting in a converted garage which was his



Alexi Malenky, on the train to New York City to perform with Frank in 1989.

studio. It was just all very real. I remember the way he talked about life and performance, and there not being a separation – that was another thing that I had had some vague sense of, but hadn't encountered anybody who was really doing that. It may have been in that first meeting, after hearing about him and the performances and "eroplay", I remember Frank asking if we still wanted to do the performance, or had he scared us off?! I said I wanted to do it. It was a little scary, but not so scary that I wouldn't want to do it. It was just all new.

So a couple of weeks later, we did the all-day performance process. It was Candace and I, Mikee, Leigh, Rourke, Heidi and Sabina. There was also a woman who came that I had known from the S.F. Cacophony Society. I had told her about the performance. There was also a guy, whose name I can't remember, but I would see him working at Modern Times bookstore afterwards.

I remember that it all seemed very natural, and things that I had not really encountered before, like eroplay, did not feel scary, but felt normal and natural. I think it was at the end of the performance, and Frank was asking people what they thought … I don't exactly remember what I said, but I remember that Frank asked me if I wanted to live in a community that lives like this (the performance). I think my first answer was something like, "Why limit this to just a community? This should be out there on the streets, for everybody." I was probably talking about doing street performances, or maybe something more "confrontational" … not really getting what Frank was saying.

Frank said that living this was having it out there, on the streets, etc. I think I said, "Yes, that's right. Yes, I would …"

The last part of the performance was us all going out to dinner together. I don't remember where we went, but I remember how everything just felt very good. The guy, who I would see later working at Modern Times, gave Candace and I a ride home, and we were talking about the performance.

A couple of weeks later, we met with Frank again. He asked us about doing the apprenticeship with him. I didn't have any hesitation, I wanted to do the apprenticeship because it was what I wanted to do and really what I had been looking for, and I wanted to do stuff with Frank. We read through the pact of trust, and we both signed it. Candace didn't express any hesitation, but it was either immediately after signing the pact of trust, or at the next meeting, when we actually started the apprenticeship, that she freaked out. She walked out of the session, and on the ride home, asked me, "Why does the spiritual stuff always have to involve sex?" Or something like that. She went on to complete the first ring of the apprenticeship with Frank, but did not continue after.

I also continued with the apprenticeship with Frank. We met with Frank separately. Candace moved out after the first ring, and not long after, I moved to Emeryville into a flat with my brother Yusef, above where Leigh, Rourke and Mikee were living, all students of Frank's. And it wasn't

long after, that I moved down in with Leigh, Rourke and Mikee, and continued to work with Frank. It also wasn't long after moving to Emeryville, that Frank got me my first real job since moving out to San Francisco. I didn't think that I could find a job that I would be able to do, that would be a good "fit". I didn't think I was really cut out for working a regular job. Frank changed all that. He got me a job working at Smokey Joe's Cafe in Berkeley, one of Frank and Linda's favorite spots. They would come in at least one weekend day for the whole time I worked there as a cook, server, everything. I worked there for four years plus. Then Frank got me a job working with his long-time friend, Jim, doing construction, a job I never could have imagined doing when I first moved here, rail-thin, smoking cigarettes all day and reading books, etc.! I worked with Jim for 15 years, and now we have a handyman business. This is all due to Frank.

I am still a student of Frank today!

ALYSSA LEE WILMOT SCAMALDO

Frank seemed to know what people were thinking. When I was around Frank he didn't judge me, or anyone, and because of that energy you didn't judge Frank. We were all one - he was just like us and we were just like him. The first time meeting Frank I noticed an overwhelming feeling that he had a special power. He was tapped into another level, but at the same time, there was an equal ground, an understanding, as he wanted to share that place with everyone he met energetically. He was really very magical.

ODE TO FRANK MOORE
ANA CHRISTY

I smell the rain in Berkeley beating
On red adobe roof.

Hear the twang of street musicians
On undiscovered side streets

Wanton cats wailing on window sill cafes
Craftsmen hammering spoons into rings
The hiss of a thousand poems letting
Off steam

Colors of tie-dyed shirts dripping color
Haphazardly into summer pavements

Boundaries broken like storming Tijuana
Mexicans crammed in a fleet of yellow
Cabs crossing u.s. boundaries

Under the golden gate tugboats cut
Their engines
Fish open ears they never knew they had
Old ladies cross streets with gaping mouths

Jump rope children trip forgetting lines to
Hand me down nursery rhymes

And Frank Moore's basement horror show
Shoveling inspiration and inhibitions into
Upswept corners making Berkeley loose
Time and consciousness.

You are missed Frank.



Tha Archivez performing with Frank at The Erotic Tribe, CSC, San Francisco, July 20, 2013.

THA ARCHIVEZ

I worked with Frank Moore off and on for almost 10 years and the thing I got from him is to do whatever art you want to do, but make sure you do it your way. No matter what any one else feels about it. Now, that's making a difference.

AUDREY NADIA RUBINSTEIN
PERFORMANCE ARTIST/WRITER

I encountered Frank Moore in the best way—by chance.

Over time we discovered points of connection, Rachel Rosenthal in Los Angeles, Santa Fe, NM and Martin by George Romero. Although Frank and I communicated by email, his "voice" was one of the loudest I have known.

His place in performance art history is undeniable and ground breaking.

Frank instigated conversation and controversy and transformed his "disability" into a delicious erotic masterpiece.

What an artist! R.I.P.

AVA BIRD

frank moore 1946-2013
'he came to play'

moore born
1946 different
not like everybody else
ugly rag doll
slobbering on traditions
and limits beyond boundaries,
out of black holes,
he came to play
anyway he can
he came to play with us
as we go beyond
taboos and fears and into blissfully playing
lustily breaking norms
and dancing away
into the fields of taboo
beyond linear space and time
limitless losing of everyday reality
tortures and chapped laps
hilarious tantric trickster
art of a shaman
combined body orgasm
universal heart
pumping magic
he was right about art is a bitch
it hurts sometimes
ouch!
in those places
of black sheep isolation
out of isolation
and into wrapping rocking
into the caves of light flickering
furry cozy sweating love
kept warm
by the tribal body
the group playing
dancing with words and images, art
bodies, limits, dreams, magic sounds playing
he came to play
with each hand dealt
catching the strokes of Lady Luck
lusty art mistress of night
rocking on the porch with her
just surprises every day
just floating without knowing,
just doing,
just enjoying
just playing every hand dealt
no plans,
no marketing
just rocking magical melting
all wrapped up together,
going beyond
walls of normalcy
rumbling into dangerous zones
uncomfortable questioning of common
morality
prodding us,
soft fingers
playing us into radical change,
he came to push us to new possibilities,
into the fields beyond taboo
breaking out of the lonely zones of conformity
the universe an open mic
where art poetry is free to express truth
upsetting the polite parlor
but my time in the bell-jar is about over
the death orgasm comes
a deep laugh is tickling
rings of orgasms
we are the universal heart
within the birth orgasm
melting in to the next play date
with mikee
with lynda
with corey
with alexi
with erica
with betty
and
with you
into
new depths
beyond the orgasm
jumping into the next
dimension of
fresh magic,
he came to play!

BARBARA STEVENS

I could work on ways to talk about the wonder! of talking to a real person! Unicorn (who didn't look so "regular real") through the alphabet board – how great to be able to start going fast – getting fast what he was saying – the unsuspected pleasure of it … our voices saying our part and his part.

BETSY

Sorry to not have written to all of you before. Yes, I knew Frank died, I just could not write anything, too overwhelming. He was amazing, but it was so many years ago when we shared our youth at Cal State San Bernardino. We came of age in such a time and experienced our first mind/body altering experiences. We were a little family in those days. Frank was unique and so creative, writing amazing poetry. I think I have something that he wrote, a play, about our little group, I will try to find it, I kept it, but who knows where it is now. I will always remember when we were blowing bubbles around campus … Steve Emanuel and I knew each other from high school, so we went off to San Bernardino together, then our little family grew and it was some of the best times of my life. I will always hold Frank near to my heart. I hug all of you for the fantastic love and care you shared with Frank. He was a very blessed soul, he is resting in peace, still doing the work! He always followed in the path of beauty. I will write something, but it may take some time. I would be honored.

Much love to you and the whole family,

Betsy

PARTIAL EMAIL CORRESPONDENCE WITH BRIAN GOODHART

From Brian Goodhart 5/2013
I'd like to thank you again for contacting us. When I first read your email, I thought Frank's name was familiar and when I looked him up I remembered him from his battles about obscenity many years ago. Truth be told, I know next to nothing about art, performance or otherwise, but I have particularly strong feelings about free speech. I appreciate the stance you've taken.

All the best,
Brian

Frank's reply 5/30/13:
Ah, fame! Truth is we never know but a tiny fraction of who and how the art reaches!

From Linda to Brian Goodhart 6/4/13:
Hi again Brian,
Frank is asking how you heard about his free speech battle?

Brian's reply 6/4/13:
Circuitously would be the best way to describe it. It's sort of a long story, but you asked for it. Call it a confession from a libertarian atheist stranded in god's country. Give me a few hours to form it into a cohesive narrative, and I'll draft an intelligent reply.

Brian's reply 6/7/13:
Well, the short answer would be that the name rang a bell in my mind from his battles with Jesse Helms when I was still in school. I remember the discussions about "obscenity" and other nonsense. But why I remembered this is a more interesting question. I've never actually put down on paper how my thoughts on these matters have evolved over the years, but this short diatribe will suffice.

Would it be enough to say that I hate when people tell me what to do? I know that sounds ridiculous, but it's really the core of what I believe. When I was a teenager and hearing about these obscenity issues, it was just one group telling another group what they could watch, what they could think and it seemed like nonsense. Why would anyone want to do that? And religious people seemed especially hell-bent on telling people what to do. Every Sunday I sat in church and listened to them tell me what to do and what to think and as I got older it just felt more and more like they were trying to control me for their own purposes. I didn't want to be controlled, and didn't think anyone else should either.

So I began to branch out both philosophically and politically. I believe firmly in the ability of mankind to do amazing and inspiring things, but I'm not foolish enough to believe that he or she will not do bad things as well. But in general, free, knowledgeable people acting on their own tend to produce better outcomes than when they are controlled by those who think they know what's best.

As I grew older I read more and more on religion, philosophy, etc. Most of it seemed like provincial nonsense and I began to realize that, as Neil DeGrasse Tyson says, "We are the universe trying to understand itself." And that was profound enough for me. But it was these "disruptors" if you will, that always moved society forward. Those people willing to challenge orthodoxy and common sense because of their own ideas and vision. These individuals moved us forward in all fields of endeavor, and we are all the better for it.

But this disruption is almost never comfortable. And making people uncomfortable is, well, uncomfortable. But it's good too. It forces us to change the way we think and view things. This dynamism is the essential component of life itself - and to try to resist that is foolish. Nothing in the universe is static. Not a star system, or an ant colony. Stasis does not exist in the natural world, so striving for it in human society is pointless. Like arguing against the second law of thermodynamics. So if we agree that change and evolution are inevitable - and indeed fundamental - then perhaps we can all agree that we should craft a system that allows and encourages this with the proper levels of support. Now this is no political philosophy, and certainly doesn't fit with either party. Because at it's core it's a philosophy of "I don't know ... But I want us all to be free to find out and interact with one another with honor and respect." I don't know what's best for you. I don't know what things you may need to make your life richer and more enjoyable. But maybe, we can agree that we should set up a free society so that we can explore all of these things together.

This is a long-winded, rambling answer I know. And it probably doesn't really answer your question at all, but it's the best I can come up with. But this is more or less the way I live my life. Trying to do things my way, with honor and respect for those things I believe in. I joke with my children that our family crest should read "Liberty and Reason, Now and Forever" because I truly think it's the best way to live. Fourth Century is my way of putting this into practice. A business where I can teach my children these things, and maybe grow a company that can be economically, ethically and environmentally responsible. Can we be a success

while believing in these things?
I don't know. But we're going to find out.

Brian

PS - I'm 37 years old and have never had a pen pal before. This is fun.
All the best. BG

Frank's comment 6/20/13:
And who needs to be MAINSTREAM?
Linda was shopping online for a soap dish and soap. The guy below who turns out to be a farmer in Pennsylvania wrote back ARE YOU THE LINDA WHO WAS WITH FRANK MOORE!
Ah, fame!

From Frank to Brian Goodhart 6/20/13:
Glad that what I do gave you hope! Actually you gave me hope too! I am always telling people they only can know a tiny fraction of the effects of what they do. You and I prove that!

Brian Goodhart's reply 6/21/13:
"In Freedom"? Is there any better way to conclude an email? Or any conversation for that matter? How else would we want others to live? In bondage? It is the noblest ideal - to aspire to live in and provide freedom for others. I can't think of anything more meaningful. Liberty and Reason. Now and Forever.

I'm flattered that I could give you hope, but your story is so much more inspiring. You have grabbed life by the throat and had your way with it when everyone thought it impossible. I admire that ferocity and fire.
I sincerely thank you and Linda for stumbling upon our website and emailing me. A cosmic coincidence I have no doubt. I wish nothing but the best for the two of you and I hope we can keep up this conversation for a long time.

In freedom,
Brian

Frank's reply 6/23/13:
Hey, Brian! Would you like to be in THE E-SALON, my email community of artists, musicians, poets and other misfits [like farmers!]?

Ah, yes! The struggle to expand freedom is what Life is all about, or should be, for everybody, but especially for artists, and especially for artists like me who do pushing art! But I am always surprised when an artist who does such work then whines when she has to struggle against censorship.
I always saw this struggle process as a part of my job!

Recently I was helping the below artist to get VIMEO to restore one of her [?] videos. [I have been successful in getting VIMEO to restore seven of my videos they removed.] But she is unclear on the concepts like freedom, art, censorship, etc. This became obvious when she wrote:

"Frankly, I've been irritated lately seeing porn videos invade Vimeo, because Vimeo is not a place for this, it is about art and me and many other artists want it stay that way. So you understand I'm unhappy that our video was removed for sexually explicit content, as this exactly what we do NOT want to create.

If you would be so kind to check out our video then I'm sure you will agree that our video is not a violation of guidelines. Thank you very much and I look forward to seeing our video restored."

How to win a battle by losing the whole fucking war! She doesn't know you can't have real freedom with some exceptions! It is like saying EXCUSE ME ... I REALIZE WE NEED TO KEEP THE BLACK PEOPLE OUT OF OUR NEIGHBORHOOD ... BUT I AM JEWISH!

BRIAN ROUTH

I have only met Frank a couple of times at art openings when I lived in the Bay area so I was not close to him and have come to know him more through interactions with him on Facebook.

I have to say that I have always admired his work. I think his fighting spirit and ability to rise above his physical difficulties and put himself out there in the world and become an important and vital part of it has always impressed me. He has pushed many boundaries and urged us all to think and feel deeply. He is a very great luminary in the Art world and will be sadly and greatly missed.

CHRISTOPHER ROBIN

Frank was an amazing human being and artist and I enjoyed the few times I met with him. I will remember the free spirit that he was and be inspired by him always.

CRISTINE BRACHE

Linda

Thank you for thinking of me. I am sorry to hear of the loss. I already knew that he passed and send my condolences.

As far as my exchange with Frank, it was really quite brief. I didn't get to know him very deeply at all. So the only thing I could say about him is that he seemed like a very open and warm person. He was very sincere. At any rate, it was a pleasure to have the opportunity to have such a brief exchange with such an intriguing and unique person.

Sincerely,
Cristine

HOW COREY MET FRANK
COREY NICHOLL

I had recently moved to San Francisco from L.A.. It was less than a year after graduating from UCLA. I was living in L.A. with really no plan, except that I wanted to act, make films, make music, write, create … I took acting classes in L.A. but there was something unsatisfying … maybe it was the focus on getting into commercials, TV, etc. Maybe it was that I felt like I just needed to leave home, leave L.A., that I needed something deeper. I was seeking it in life, and in acting. I was looking for depth, was looking for a girl, but I really didn't have deep relationships … I felt like there was nothing for me in L.A., that I needed to leave, to do something else. My uncle, an astrologer, had given me a reading around this time, and one of the things he said was that I would need to leave home. I decided to move back to where I was born, Berkeley, and to do theater, make films, etc.! I ended up moving to San Francisco into a big shared flat in the Haight, and started looking for a job, taking a film class, and trying to get into plays, or do anything involving acting.

This is how I first met Frank. I read a listing in the local actor's magazine, Callboard, for a play called "No Tongue Will Live To Speak/No Ears Will Yearn To Hear". There were Native American-sounding characters, and also the character of a "young man". But what really sucked me in was the final phrase of the ad: "Nudity Required." I was looking for "intensity", for experiences that would take me out of myself. I thought this could be that. I had all kinds of pictures of what this might be like (Frank topped all of them). I called the number, and was soon talking with Linda, in Berkeley. I remember I had a picture in my mind of the house she and Frank were in, some house I had seen

driving around Berkeley. I set up a time to come audition with Frank. I had no idea who Frank was.

The beginning of my work with Frank is documented in "Vision Theater", a book of the email conversations between Frank and James Audlin (Chief Distant Eagle), the author of "No Tongue". Vision Theater documents Frank's first attempts to cast the play, through the 3 months of rehearsals and 2 weekends of performances, and what happened to the "tribe" of actors afterward. Frank: "It is an in-depth examination of the backstage process of doing a shamanistic drama (or any drama for that matter) … the tricks, the pitfalls, the dynamics … and how everyday life and the magically framed | theater effect each other."

My whole life was turned around by meeting Frank, although I did not know this at the time. I did know that it was something very deep and important – at the same time, my mind was boggled by Frank, there in a wheelchair, communicating with a pointer and a letterboard, directing this play. I had so many pictures of how things were (Frank topped all of them!), I was so dumb. But right away I felt deep inside that Frank saw things deeply, and could see me, and I wanted to work with him. When I came home to the flat in S.F., I remember telling one of my roommates that I had found someone who could really teach me. It really was my deepest desire to work with someone in the depth that Frank was obviously working. I didn't know anything more about Frank, it was all about the play, the character, the relationships in the play, the "tribe". I was to play Christopher, an overly serious and angry young man who left his tribe because he could not feel the spirit of the tribe, could not hear the voices of the ancestors, felt separate from everyone else, felt alone. He travelled away to someplace in western civilization, and brought back an anthropologist to record the customs & rituals of the tribe, and also brought back a disease that he would pass on to the tribe, and they would start dying from it. A very deep play. In the end, he is tricked into reuniting with his tribe again, as they all die from his disease, and he is left alone to sing the songs of his ancestors and tell the stories of his tribe.

Vision Theater tells the stories of how Frank dealt with my casualness & irresponsibility as well as the excitement I felt working with Frank. There was a moment early on when I told Frank I couldn't make it to a rehearsal because I was "overwhelmed". Frank kicked my ass – I had made a commitment, and he expected me to be there. I came to the rehearsal (was early!) and Frank proceeded to channel the "attitude" I brought with me into the character of Christopher, and it was the first of many times that I came away from working with Frank singing his praises!

It was a while before I even found out that Frank was much more than just a director of a play. I found out from one of my fellow cast members that she was in the first "ring" of a shamanistic apprenticeship with him. This was big news for me. The other thing that my uncle had said when he gave me the astrology reading was that I would need to find a teacher, that I would need to find someone to learn from, a master. I knew inside that I needed/wanted to surrender myself, although I didn't have that word. I wanted to erase myself, melt myself … this is what I was seeking in acting.

I soon was talking to Frank about this, and I started the apprenticeship with Frank. It wasn't long before I was introduced to Alexi, another one of Frank's students, who was taking tickets at the door when we performed the play for two weekends at the Unitarian Church in Berkeley. I remember reading Frank's book, Cherotic Magic, for

the first time, and being scared and thrilled at the same time, Mikee's drawings scaring me and pulling me into another reality.

Working with Frank has defined my life. My life is really not in any way separate from Frank, as much as I have tried to insist it is over the years. I have tried to separate and isolate myself in pride, ego, judgment, knowing, etc., etc., against all logic! But Frank made me the best of what I am, and called the other stuff for what it was. Frank always told me, "don't judge, be humble, enjoy". As long as I followed these simple directions, life was intense, beautiful, deep and full of joy, which is what I came to Frank looking for.

It was not long before I was living with Alexi, who asked me if I wanted to eroplay with him – that was one of the first things we did. Hey, I was into "girls"! I have lived with Alexi from that time, 1995, until the present. That was only the very beginning of how Frank expanded the Corey that I knew into something/someone else. It was only 4 years later that Frank got us a house in Berkeley, The Blue House. With a lot of help from Frank's longtime friend Jim, we re-built this condemned house, right down the street from Frank, Linda & Mikee, into an amazing beautiful house for Frank's students to live in: open, happy, colorful, warm and cozy. Since 2004, Erika has lived here with us too. Frank also got me a job at the local natural grocery store, where I have worked now for over 20 years, right around the corner from the two houses. There are endless examples of how Frank set us up for a full, deep happy life.



Corey Nicholl and Alexi Malenky, Berkeley, California. Photo by Tony Ryan.

DAVID DUVENECK

Dear Linda and Mikee,

As you know I first met Frank (and you) about 30 years ago when asked to help out in the garden. Throughout the years I would come through the house from time to time, share a few words with Frank and then proceed to the gardening project for me to undertake outside. I would like to share a few impressions of this extraordinary man …

The story of a full, eventful, generous, useful life is at least as much a moral as a literary pleasure. Shallow lives need dressing up; good lives don't. Frank's life mattered far more than any literary flourishes in its telling. The prose, the testimony from his many friends, the history of this period in time---these are only the instruments of revelation. Like a windowpane, they are most successful when they seem not to be there at all.

Frank's writing, his art work, the way in which he lived his life was gracefully and charmingly put forth. Nothing seemed to intervene and interrupt. Whether in his attitudes of self-searching and self-knowing Frank always seemed to be earnestly working on his goals. One could always find him in a historical and social context against a dense and varied background, but as plainly and without distortion you would find when you stopped to have a minute of talk with him.

Many will meet Frank for the first time by reading from his body of work and the reflections from those who knew him. They will know at once they have met someone very special. His is an un-retouched portrait. As for the moral effect, he achieved that without preachment. Simply by summing up what he had learned through a life of service to others, simply by his effort to understand himself and the world he has made better by living in it he cleared away many of our dissatisfactions and demoralizations. By being what he had been, he made us think better about ourselves.

An image I will always keep of Frank is that of his vitality, overflowing like the Mississippi during the June rise … love given and love received marking every stage of his life.

All the best,
David Duveneck

DEEDRA

I was very touched that Frank did invite me. When I told him it was very close to me to see his sessions.

He was so friendly and warm. Now I feel the pain, because I did not visit him directly.

I feel directly the wish to open and offer myself physical and mental to him.

Him touching my mind and body, that must be fantastic!

I do not really understand why, but always when I was watching the videos of Frank and all those people around him, I did feel a great lust and wish to be a part of that experience.

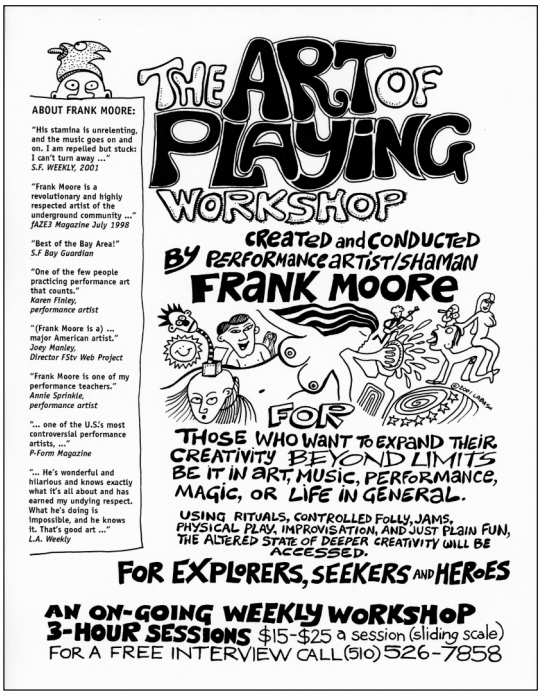
My body and mind, I would like to be given to Frank. A desire that I do not understand, but that is very strong.

HOW ERIKA MET FRANK

ERIKA SHAVER-NELSON

I was sitting at a table at Fat Apple's restaurant in Berkeley, eating brunch with my friend from school, Colleen. When I looked out the window, I saw a flyer … I could see enough from the window to see that it was about shamanism and play, and for some kind of ongoing workshop. I was still in school at the time at CIIS (California Institute of Integral Studies), studying drama therapy and counseling psychology. At the time, I was looking for a teacher (I used the word, "mentorship") because I didn't have this at school. There was no one there that I connected with in that way. I was interested in shamanism, and how to heal through performance. I had been interested in that for a long time. I was doing a lot of reading of anything that I could find, and I was trying to write about it … I found books by Schechner, and books on anthropology, etc., but I couldn't find anything that was satisfying, that got to what I was really going for. This was really before being able to do research on the internet. The director of the program I was in had written an article about shamanism and drama therapy. But when I came out to San Francisco from Colorado for a group interview, followed by an interview with two of the professors, I asked them about shamanism, and they basically told me that it wasn't part of the program. I cried afterward. Then I decided that if they accepted me, I would come and do it. Otherwise, I would stay in Colorado, working with elders in an assisted living community.

So at this point, at Fat Apple's, I was nearing the end of the program at CIIS, and I was struggling with the psychology part of the program, because it didn't feel like it was about real change, real healing … which is what I was interested in. I knew that there was some way to heal, to really change, but I hadn't found it yet, had not figured it out yet, but I thought it had something to do with shamanism and performance. I was also getting ready to work on a final performance piece for school … and this is the point at which I saw the flyer:



Workshop poster by LaBash.

I thought this might be something that could help with the performance. Also, the program I had picked at school was about doing drama therapy with groups of people, which was scary to me, and the flyer also made me think that it could help with that. I was also really feeling challenged about relationships, and about being with people. What I was doing wasn't working. I wanted to be in relationships that felt really good, and I didn't have a good model of what that would be. I wanted to be able to work, earn enough money to live, and do something enjoyable and fun, and something that involved healing, and I didn't have real models for how to do all of those things, at the same time, either. I didn't understand at the time that enjoying without goals, enjoying being together

with others is healing. This is something that Frank showed me.

So I got the number off the flyer, and called soon after. I talked to Linda on the phone, and we set up a time for me to meet with Frank.

Before I met with Frank, I didn't know anything about him. I didn't look online, nothing. I wondered why I was talking with Linda, but I didn't think more about it. I didn't look up anything about Frank! It turns out that I had been riding my bike by Frank's house regularly before I ever saw his flyer, and always noticed the "Purple House" .

I met with Frank in his studio in Berkeley. In that first meeting, I found out that I was the only person who responded to the flyer for the group workshop. Frank asked me if I wanted to meet with him weekly, and without any hesitation I said, "Yes." I remember at the time feeling completely "seen" by Frank, without limits. I don't remember a whole lot more about the first meeting, other than not having any hesitation, and feeling seen.

I started meeting weekly with Frank. There was a lot of me saying, "no" at first. I was in no way comfortable taking my clothes off. I said I thought I wanted to be with women. Frank said, "I am a woman."

But whatever Frank was asking me to do was always way easier than I thought it was going to be when I finally said "yes". Saying "yes" was always easier, even though I didn't get that at first.

Things started to change for me very quickly, and people around me saw that. Life started to work better … I was able to bust through these fears about leading groups, and basically started living life with more trust, less fear, being able to do things that had seemed scary before. Frank helped me heal inside, things from childhood that I don't now identify with anymore, but was still holding onto at that point. I would cry a lot during our meetings, and Frank joked that he would have to start charging me for Kleenex! I worked with Frank for almost a year. Frank helped me finish school. I had it in my head that after I was done with school, I was going to move to be closer to my family, who live on an island near Seattle, Washington. So I made plans to move, and I made plans with Frank to come back in 6 months to do an "intensive". Frank wrote a poem for me at that time, called "Graduation".

Graduation

For Erika
Sunday, September 01, 2002

Really
There is no beginning,
No ending,
No leaving or going,
No stages or signposts
You came with an urge
To expand
Into yourself
Outside of your skin
Into your body
Outside of what is known or comfortable
This terrible urge of yours
Is the same urge
That's exploding
The whole universe
In all directions
Without itself
You came to dance
With me
Within your dangerous urge,
To battle demons
With me,
To play
And explore pleasure
Freedoms,
And fears
With me …

Always dry wisecracks
And shrugging off
Misgivings
Loudly
Before you leaped
But you leaped
Every time into the expanding
Rings of vulnerable power
Of becoming...
Becoming
The gentle tides
That wash away
The sand fortresses
Of isolation
Which appeared so massive solid,
Just dissolved,
Melted harmlessly.
Yes, you became
The gentle spring rains
Erasing the hard chalk lines
Drawn on playgrounds

By bullies …
"If you step over this, you sissy!"
Now the ghosts and demons
Seem just silly fearful creatures,
Only barely visible
Running away
From your bright, glowing body,
All juicy and relaxed
Yes,
You have expanded,
Are expanding,
Into enjoying life,
Dark and rich
And we,
You and me,
Have expanded lustfully
Deep inside each other,
Body and soul,
Cozy home rooted in love,
Fellow warriors and lovers
Carrying each other
Deep inside
There is no leaving for the likes of us,
Just a never ending graduation
Of us playing together
In the ever pushing urge
to surrender
Into the ever new unknown

The first performance of Frank's that I ever went to was also before I left for Washington. It was "Web of Passion" at Build in San Francisco. What I remember most was that there was a point where we were all blindfolded, and someone came and took our clothes off, and we were led to Frank on a mat. It was a version of The Cave. I remember the feeling of open and expansive, juicy and turned-on.

I was still looking for a relationship that felt good and that worked, but I didn't know how to do that. My final performance for school had been about this, among other things. When I was riding my bike home after meeting with Frank for the last time before I would be moving up to the island, I had this feeling that Frank was really everything I was looking for. But I didn't follow this. I had some other pictures in my head, old pictures. So I didn't follow this deep feeling.

Up in Seattle, I got a job in a day-center with elders, and was gardening too, and I got into a relationship. Six months passed, and I came down to Berkeley for an intensive with Frank. But when I got back to the island, everything fell apart. The contrast of the depth and intimacy and possibilities being with Frank vs. what I had in Washington was very clear. I didn't have that there. So I decided to come back.

I continued working with Frank again after I was back. Frank was everything I was looking for, was everything I wanted. When I was away, I felt very isolated. When I was with Frank, things worked, life flowed, I felt connected. I experienced real intimacy, which is what I had been looking for. In less



Erika Shaver-Nelson and Frank Moore, September 2002.

than a year, I moved into the Blue House, a house Frank got for his students to live together.

Frank got me really great jobs that were all about having fun with people. Through working with Frank, it wasn't long before I started working as the director of Activities at Claremont House, an independent living and assisted living home for elders, and then later at Chaparral House in Berkeley, where I still work as the director of Activities.

Frank made everything happen that I wanted to happen.

STEPHEN EMANUEL

I first met Frank way back in 1968 on the quad at the campus of Cal State San Bernardino … I was the young hippie riding a skateboard to class and he was, Frank … in the chair with his pointer and board. We instantly connected and soon were stirring up controversy and trouble in that little pond. We burned draft cards together, pranked the Marine recruiter ("what can you do?" "I can push the button!") and generally shocked and outraged the students and faculty. I fell in with a group of hippies down the street from me, whose den mother was Louise Scott … this was a time of tremendous experimentation with all sorts of lifestyles and newly created freedoms. Being who I was and what I was up to, just had to get Frank to drop acid … and helped him body paint naked women and write poetry and party with the freaks. Eventually we followed Louise out to Santa Fe, New Mexico where we lived in a bunch of different households of artists, musicians and activists. We made all of the scenes there … from guerrilla performances on the plaza to banzai wheelchair rides down Lama mountain to crash pad craziness to meditation retreats and revels in the high desert nights. All the while it was Louise that kept it together and provided the care and nurturing that sustained so many of us. One of those scenes was a place called The Center … a sort of community center/crisis hot line/ gathering place where Frank would hang out during the day and chat people up. There he met some folks who were part of a commune back east and they invited him out … so he decided to go. He scored a ride off the ride board with two young kids and went all the way to the east coast and got dumped off in front of this big house with nobody having a clue about him or what to do about the situation … But Frank being Frank, it all worked



Frank Moore and Stephen Emanuel jamming at Frank's 60th birthday party, June 24, 2006.

out to him staying, getting involved with a woman there and getting married (much to her parents' horror). They eventually came back to New Mexico and ended up staying with me for a while down in Albuquerque where I was going to college at UNM. There he started a series of workshops that were to become seminal to his life's works, challenging people's perceptions and expectations in his unique and inimitable way. Then a group marriage and he was off to so many adventures in New York, San Francisco and Bezerkly, all the while refining his philosophy and techniques as artist provocateur. Along that road he grew the tribe that became the larger body that we know now. It took me years to catch up with him again … but finally flagged him down for his 60th birthday and joined in with the Cherotic Allstars for gigs at the Burnt Ramen, Il Corral and the Theatre of Note in Hollywood. Seeing him again after so many years, we didn't skip a beat … we both had just gotten better at it! And whenever I'd run into people from back when and they'd ask, what happened to poor Frank, I'd tell them … Frank has had a richer life than any man I've ever known, and I will always remember him as Moore Than A Man!

Peace, love, never give in and never give up …

MEETING FRANK MOORE: A VIVID MEMORY
KEN JONES

How to account for extraordinary moments. Extraordinary people you never quite see coming.

I mean I once had an intimate fifteen minute conversation with Princess Grace in her Monaco palace. Her son was considering an architectural career and she had a few questions. Imagine that.

And once I sat next to the amazing actress Eva Marie Saint in a broadway theater audience for nearly two hours. She shared a tin of her mother-in-law's chocolate chip cookies with me, and during the breaks she actually wanted to know more about my ideas of architectural theater. Seems her son was thinking about looking into a graduate program in architecture as well.

One fine day in 1976 I suddenly found myself chatting briefly with Orson Welles. His friend and colleague, the great theater lighting designer Abe Feder, suddenly picked up his battered desk phone and dialed up Welles in his Paris apartment. We'd been sitting in Feder's tiny vintage 1930s studio in Manhattan, and I mentioned that I was very curious why he and Welles had chosen to stage their 1936 production of VOODOO MACBETH in the curiously brilliant way that they did. "Good question. I've quite forgot. Let's ask him shall we?"

And the great architect himself, Louis Kahn, once enthusiastically granted me 45 minutes of his time. I found that I had his complete attention. And alone together in his Philadelphia conference room, we rambled on like college kids totally absorbed in the "ineffability" of design theory. I wasn't about to let on, but I was still stunned that he had agreed to meet with me at all.

Well, my only conversation with Frank Moore was a little less unexpected, since my nephew Michael had recently been invited into Frank's family. Nevertheless, from the very beginning it was easily as remarkable an event as these other meetings with extraordinary people.

Frank was immediately articulate, lightning quick, intuitive and profound. Not bad for somebody talking to me through his wife using only a sort of "pencil" strapped to his head. Tapping a modified Ouija board, he hammered out the most wonderful and stimulating thoughts and ideas that seemed to be springing that moment to his mind. I could barely keep up with the flow of his stream of consciousness.

We wrapped up agreeing that I would help him design his "eroplay caves," and I left his home feeling I had somehow touched pure genius.

Just a few months later my employer moved me from the Bay area to Seattle along with my job. I don't look back to everything I left behind with much regret, but the lost opportunity to collaborate with Frank and to work more closely with Michael still haunts me.

FRED HATT

I describe here my experience in the Cave - I don't know to what extent the secrecy of the Cave or other details of Frank's performances still need to be maintained. This is a memory from 25 years ago, so there could also be errors here that need to be corrected. I first encountered Frank Moore through "Journey to Lila", an all-night-long performance sponsored by Franklin Furnace in New York. I believe the year was 1989. A friend had shown me an article about Frank in *TDR: The Drama Review*, and I was intrigued by the idea of a participatory shamanic erotic ritual performance -

something I needed to check out, so I went with a friend who was equally game. Here are my memories of the experience. The audience gathered in a ground floor space where there was an art exhibition. We were told we'd be taken into the performance one at a time. I wasn't waiting long before I felt a gentle tap on my shoulder and turned to find a naked, body-painted guy who asked "Are you ready?" I said sure and was led downstairs into the basement. At some point I was offered a dixie cup of water, which I was told was a powerful drug that would release my inhibitions and allow me to be completely loving. I was blindfolded, and nude guides led me by gently touching my body with their own. I was blindfolded and told I was being taken to a special cave, a place of total darkness where all exploration would occur by touch. Any kind of touch was allowed, so long as it was loving. Soon I found myself seated on the floor. Some other performance-goers were to either side of me. I could hear moaning and strange vocal sounds. Reaching out, I could feel bare skin, human bodies intertwined in such a way that it was impossible to tell where one body began and another ended, impossible to identify male or female or even to be certain what parts of the body I was touching. The bodies were making writhing, spastic movements. It was thrilling and disconcerting. How quickly and efficiently my doors had been opened! Minutes ago I was milling about in an art gallery, a very familiar urban experience, and now I was immersed in a dark and strange and sensual place! After some time in the Cave, another guide came to lead me out into a room where audience members were distributed around the space, sitting on the floor, and my blindfold was removed. There were body painted people including a man on a low stage who was chanting about Eroplay, a way of playing with others that was erotically turned-on but not directed at "getting off". There was a woman in a slip who gave the impression of being a little crazy - the kind of person city-dwellers tend to instinctively avoid. She would engage audience members one at a time in ways that were odd but playful. With me, she poked the bottom out of a paper cup and then looked through it like a telescope, invited me to look through it and then stuck the cup over her nipple and again got me to put my eye up to it. It took some time for all of the performance-goers to be cycled through the cave, so the experience settled into a leisurely pace that would last for the next several hours. I don't recall the order of things, but here is some of what I do remember: Frank Moore, the shaman himself, appeared in a wheelchair, wearing nothing but red sneakers with stars on them. Frank had cerebral palsy, had constant spastic movements, and was unable to speak. He carried on conversations with several audience members, communicating by using a stick strapped to his head to point at words and letters on a board on his wheelchair. One of his assistants would read the board and serve as Frank's voice. This way of communicating was slow, but



Frank Moore and Fred Hatt dancing on Frank Moore's Shaman's Den, August 31, 1998.



what Frank had to say was always remarkably penetrating. I remember also slide shows with images from Frank's earlier happenings, filled with nakedness and color, projected over the stage. I remember Frank singing songs, including "I Got You, Babe". Seeing Frank, naked and writhing in a wheelchair, wearing red sneakers and howling along to Sonny and Cher, really made me feel that there was no point in being embarrassed or trying to hold onto some notion of dignity or decorum. At some point, several hours in, we were invited to experience a ritual death and rebirth, to become naked infants on the planet Lila, where everyone is innocent and all loving touch is allowed. I remember that if people weren't prepared to go through such an experience they were invited to step out and serve as "watchers", but by this time I felt it would have been pointless to have gone through all these crazy experiences so far and not to go all the way in. As I recall, the "death" was simply that we lay down on the floor. "Rebirth" was offered by Frank's guides, who would place their hands against our heads as a "birth canal" that we could push through to be reborn on Lila, or that we could choose not to push through if we wished to become watchers. I pushed through the birth canal and the guides efficiently removed all my clothes. Then we were led through the phases of babyhood, childhood and adolescence, through various experiences becoming teenagers on Lila. The guides assembled us into groups of two or three naked participants. It seemed to me that they were combining people for diversity, avoiding the kinds of pairings that people would have naturally gravitated to. There were games where different activities were drawn from a hat - things like "Roll your head against your partner's head" or "Rub your partner's belly warmly" - that we performed within our small groupings. At some point after this, everyone was sitting on the floor while Frank sat in his wheelchair on the low stage, with a naked young woman writhing on his lap. Frank's assistants or guides walked around and around the room, unrolling toilet paper, saran wrap and aluminum foil, until all of us were tied together in a great rattling web of household products, so that we were pulled by every movement that anyone else made, by Frank's every spastic jerk, part of a big writhing mass of life. After that, we were unwrapped and there were a few closing words and we were invited to get dressed and go out into the early morning city. I've seen a lot of great performances and experienced a lot of great immersive theatrical experiences over the years, but nothing has affected me as deeply or had such an enduring transformative effect on me as Frank Moore's "Journey to Lila". When the internet came along in the mid-1990's I was able to reconnect with Frank, read his writings, met him and his family personally, and participated in several other Frank Moore performance events over the years, but "Journey to Lila" came along at a pivotal moment in my life, and it absolutely opened my mind. I had recently moved to New York and was trying to figure out how to live my life as an artist. I was fascinated by magic and was reading about things like Tantra and alchemy, but magic remained a sort of abstraction for me. I had thought of it more as a subject matter for art - as symbolism or as fantasy. Frank showed me that magic can be the operational technique of art, that it is a completely practical approach to transforming reality or creating freedom, and that its materials can be utterly humble (a cup of water, a roll of aluminum foil) and its actions very simple. Ever since, I have understood that people deeply desire freedom, that they want to live in a world of love and joy, and that if you invite people to play with you in such a

OPPOSITE: Sketch of Frank Moore by Fred Hatt created live on the same Shaman's Den.

world, many of them will. It has nothing to do with the harsh things our society uses to drive and motivate people - fear, envy, guilt, competition. The magical way is the way of a pure heart. I have used these principles in my own artistic career and in my own life whenever I can. Frank was a rebel of the underground, and his use of sexuality and messiness and noise and a deliberately crude aesthetic helped to keep him in that place below the radar where magic can be safe. I am sure that many people were transformed by his work as I was, and that the seeds he sowed will be producing nourishing fruit far into the future. Frank was deep!

PHONE INTERVIEW WITH GODFREY REGGIO 2014 BY COREY NICHOLL

Corey: Hi, is this Godfrey?

Godfrey: Indeed.

Corey: Hi, this is Corey.

Godfrey: Hey, Corey. Thanks for taking the time.

Corey: Well, thank you. I really appreciate it.

Godfrey: I'll do my best, Corey.

Corey: OK, I'll do my best. Yeah, I was a student of Frank's for almost 20 years, and at a certain point we went over a lot of his history and he talked about his time in Santa Fe and he talked about you. So I guess my first question would just be, how did you first meet Frank?
Godfrey: Oh boy, what an incredible event. I was at … this is in the early '70s. I was at the infamous bar called Claude's, which allowed all different cultural strands of Santa Fe from machismo to hippie to homosexual to lesbian to straight guys in the bar. It was quite a raucous place. The bar was divided into two parts, one part where you could sit by the bar and tables and talk, and the other was a huge room where music, usually by a live band, was played. I walked in – not sure of my state at the time – but I walked into the big room and there I saw this gorgeous woman with Frank Unicorn dancing in gyrations on the floor. Frank, of course, was dancing in his chair, but I have never seen someone so animated with such a liability. Also his face was beaming with … with delight. It just blew my mind. And he was with the woman at that time who was, I don't know, like his surrogate mother. Let me say that, I hope that's not wrong. Called Louise Scott.

Corey: Louise, yes.

Godfrey: And I recognized in Frank, an extraordinary person at that point, someone who took a liability and made it an enormous asset in his life. During the course of him being in Santa Fe and me being here, I had countless "discussions" with him. He had an enormous sensitivity and brilliance, which was shown principally through his humor. Of course, Frank – I say "discussion" in quotes – Frank talked to me with his arrow pointer on his brilliant board, and after a few rounds of that, I got to pick it up quite quickly. And I would see in his eye when I connected with what he was struggling to tell me … a great delight. I just loved the dude. I felt he was an extraordinary human being and one that was a light for all of us, actually. His courage in the presence of such a, let's say difficulty, was beyond admirable.
Corey: He talked about the way that everyone would get together and talk. He sort of

– we had at a certain point went over and spent some time with Father George and Louise in San Francisco and just spent an evening talking with them. And afterward he said, "That's the way we all talked back then."

Godfrey: Right. It was like a free, open discussion of not just chatter or how's the weather or, you know, can we get any more drugs? It was meaty and full of brilliance. It was a delight to be with him. A true delight.

Corey: Do you remember George and Helen and Phoenix?

Godfrey: Oh, yeah, I do. Yes, I do. I remember his beautiful wives that were certainly in love and devoted to Frank and all of his enormous talent.

Corey: Right, so he was there first in about 1970 and '71, and then he left for a little bit and then he was back again. And I was actually gonna ask you, were you still in contact with him when he came back?

Godfrey: Yes. When he came back.

Corey: Yeah.

Godfrey: Now I'm not sure where he went, but I know he picked up a degree at the University of New Mexico. Or I thought he did.

Corey: Right.

Godfrey: And I also know that he sold papers on the Plaza.

Corey: Right.

Godfrey: And he was a very smart boy. He knew that people seeing him, his condition, would pay dearly for the paper. And they did. So he really had the showman, he had a showmanship. He was not, you know, running away from his infliction. He was embracing it and using it for not only himself, but all those people that were fortunate to be in his light.

Corey: Did you actually see him out there selling papers?

Godfrey: Indeed. At that time the paper cost a quarter. I don't think anybody paid less than a one dollar bill for it. He got a great, great joy out of that. And he used that. He was a supporter of his community.

Corey: How do you mean supporter?

Godfrey: Well, he worked, he had to work and get money. And, you know, money was used in a very, let's say, minimal way to support the basic needs of life, but mainly to give joy to the, as it were, the leisure that he lived his life by.

Corey: He said … he talked about the cop patrol, and he said he went – did you remember him going on a cop patrol with you?

Godfrey: I remember him being very interested. Louise Scott and Frank realized that the coming of the hippies in the late '60s, early '70s into New Mexico was a bit like oil and water. They became the object of … they became the lowest, as it were, on the totem pole. And it was all during that time he lived in a place called the Jose Street compound, which was a very funky part of town on the north end, which had a little plaza in the middle of it. And I remember Louise and Frank put on a fiesta there to invite all the local Chicanos, Hispanics to that event. They had a greased pig event. I remember Frank was like the ringleader of

the entire thing with Louise. During that time, I was working as a street organizer with barrio groups. We had a thing, we had a group called La Gente. And we were at that time, police were, you know, running roughshod over the poor and – because they had no access to legal care or legal advice, etc. After trying to talk to the police and getting nowhere, we decided to follow them around. Having access to the ten code through nefarious means, we were able on police radios, two-way radios, which were sold at … where was it … what's the … I can't remember, one of the electronics stores in town, were able to hear all their conversations and drive with people following the police and would actually get to the location before the police did, to be there to make sure that nobody was, nobody's rights were trampled. Frank was a great admirer of that and was just blown away by the audacity of that act.

Corey: Of doing the patrolling.

Godfrey: Right. And we always patrolled not just with gang members. These were all gang members who were taking their energy from fighting each other to helping their community. We always rode with either a lawyer or a news person in the car so that the police couldn't plant us with drugs or guns or anything like that and then accuse us.

Corey: Wow. What is a greased pig event?

Godfrey: Well, if you go to a fiesta sometimes they'll grease up a pig, meaning put lard all over the pig, let the pig go and you have to run and try to catch the pig. Of course you have to dive for the pig. But what you get is grease on your hand, body, face, clothes, and the pig squeals away. It was a, you know, a tradition that was



Louise Scott, New Mexico, 1991. Photo by Linda Mac.

adopted by Louise and Frank for this occasion with the Hispanic community.

Corey: He also talked about the Motherfuckers.

Godfrey: Who are they? That I'm not sure.

Corey: The motherfuckers … they were like … He said – at some point – he related you to them in some way and at some point that they had, you know … Do you remember Father George's center?

Godfrey: Yes, I do.

Corey: And then at some point, there was some kind of, not exactly enmity, but I guess it was sort of like the way you were talking about the hippies coming in and

being …

Godfrey: There was an enmity between some of the Hispanic community and the hippie community. The hippie community rolled into northern New Mexico. It became like the rural epicenter of hippiedom in the United States. By putting in communes and arriving as if they had just come off an operatic stage in Paris, dressed in all kinds of used clothes and made up clothes. However, some of that brilliance that they brought with them lacked the sensitivity to the local culture. And there was a divide between the cultures initially. And Frank and Louise with Father George and some others, talking to me and working with me, helped bridge that gap by putting on fiestas, cooking food, not just coming out of expensive homes to do charity, but actually living in the presence of the barrio.

Corey: Right.

Godfrey: There was a, you know, they were socially conscious people, not just there for their own enjoyment.

Corey: Right.

Godfrey: I think that bears out … I remember … can't remember when, but I remember being in New York for something to do with the film. I was there probably trying to raise money. And I got this call in the middle of the night from one of his wives saying that Frank and some others had taken over the federal building in San Francisco. And would I please make every effort to come out immediately? Frank wanted to talk to me. So because I loved Frank and knew that he wouldn't make a ridiculous request, I got on a plane the very next day. Went out to San Francisco. I arrived. There was a huge crowd of people in front of the federal building, police, etc. Somehow I was cleared right through the lines and got up to Frank, who went ballistics when he saw me. You remember, Frank, he'd almost levitate out of the chair. And we sat and, you know, did conversation and a lot of analysis on what was going on. And I tried to give him my best point of view about what they might do. I think Frank has a lot to do with this, he called, his effort, a movement for the crips.

Corey: Right.

Godfrey: And they wanted to be recognized in terms of their disability and how the law could help support the infirmities they had. Like proper access on street corners so they don't have to go over curbs, all those kind of things, etc.

Corey: Right.

Godfrey: And I think largely because of his efforts and those that surrounded him, a lot of laws were passed not only in California, but all over the country.

Corey: Yeah. Yeah, I was going to ask you if you had – how much contact you had had after that time in Santa Fe with Frank.

Godfrey: Not a lot. I lived in a kind of a closet world of making films at that point, working with street gangs, an activist. And I'd go occasionally to San Francisco, especially after he moved there, and would see them occasionally, but not that often. I wanted very much to catch the crip revue [The Outrageous Beauty Revue] in North Beach, but somehow that schedule eluded me. But here is a guy that, you know … he knew, he had a power of a limit which gave him an enormous capacity to use that, not only in his personal living and I guess a

commune in Berkeley and his deep mind, but also, you know, for the good of other people.

Corey: How do you mean that – "the power of the limit"?

Godfrey: Well, he had a severe limit. His limits were severe, having been injured at birth. And that limit became his power. Rather than feeling sorry for himself or ending up as a helpless person somewhere, he became an active and lightening rod presence in his community. He took that limit and made it his power. A lesson for us all.

Corey: Right. He had said back when we were doing this that the people he was telling me about, like you and Louise and George and others, are all connected still. And were doing the same things they were doing then, and the same kinds of things that Frank was still doing. Do you feel that same connection with that time and that kind of continuity?

Godfrey: Well, you know, if I forget it, it remembers me. It watermarked me. It was the most dynamic period of my … I'm now just about 75. And that was in when I was in my 20s, early 30s. And everything afterwards has been like a faint glimmer compared to the intensity, the camaraderie and the intellectual provocation of the moment. So as I said, if I forget it, it remembers me. It's in me.

Corey: Yeah. He mentioned that you had started a free clinic also back then? Was he involved at all in that?

Godfrey: Not in a direct way. We had La Clinica de la Gente. There were … the city at that time was about 40,000 people, maybe a little less, and fully 40 percent of the population was in very poor condition and had no access to primary medical care. The medical community did nothing about it. Through the Office of Economic Opportunity, we got the city declared as a medically indigent area, which caused the medical community to go ballistic because it reflected on their lack of care, and we were able to get funding to the National Health Service Corps to set up a community clinic run by the community who employed the doctors from the National Health Service Corps. That clinic lasted for probably close to 15 years in two locations for an average of maybe 30,000 people a year, which is incredible. And went under for all kinds of reasons, probably as much to do with the complete exhaustion of those who spent a large part of their life doing nothing but that.

Corey: Were you involved with it?

Godfrey: It became a model. And now there are medical clinics all over New Mexico. That clinic in Santa Fe and the one up in Rio Arriba County and Tierra Amarilla were the first two in the state. Of course, they were set up by activists and had to fight for the objectives they declared. Now, it's part of the institutional structure of the state.

Corey: Wow. Were you involved in those through that time?

Godfrey: Well, I helped with the gang members to set up the first clinic here, my La Clinica de la Gente. I was very involved. I was an ex-Brother, Christian Brother. And I must say my time at this period was infamous rather than famous.

Corey: How do you mean that?

Godfrey: Well, we were following police around. We were having huge demonstra-

tions. We were organizing poor people, which is anathema to anyone in authority. And we were having impact. We were against the urban renewal program, which we call the urban removal program, and played quite an active political role in the community, even set up a political party called the – what was it called … ? The Citizens Coalition for Responsible Government. And fielded a group of candidates. And while we didn't win the election, we made certainly the difference between the two principal candidates who were, let's say, of the established order. And some of the candidates that we fielded went on to become prominent, very, let's say, liberal politicians that are still active today. Like Senator Jerry Ortiz y Pino.

Corey: Wow. Was Frank involved in that?

Godfrey: Not that I'm aware of. No, he would have been gone by that time. I'm not sure when he moved to the Bay Area.

Corey: Right. That was around 1974-75.

Godfrey: Yeah. Well this would have been right after that. Around '76.

Corey: Did you know that he ran for president?

Godfrey: No, I didn't know that. (laughs) Doesn't surprise me though.

Corey: 2008.

Godfrey: I didn't know that.

Corey: Yeah. We got him as a certified write-in candidate in 25 states.

Godfrey: Wow …

Corey: And he got votes all over the country.

Godfrey: Well he's a very bright guy. I mean, one has to go beyond appearance into the clarity of a bright mind, which he certainly had. He was a genius kind of guy.

Corey: Can you talk about how you got Frank on the rent board in Santa Fe and about the rent strike?

Godfrey: Ah, well, I don't want to make that up, so I can't remember. I just can't remember. We had all kinds of activity going on. When urban renewal came in, they moved hundreds of people out of their properties to nowhere (and of course no one cared who had any power) to make room for corporations like big hotels and legal offices. And all these people had to go out wherever. So there was an enormous amount of organizing around that.

Corey: Yeah, he said that it was resolved in some way by your and his involvement in it.

Godfrey: Well, it could have been. I just can't remember. My group, La Gente, were regular and painful members for the city council at their monthly meetings. We were not just there screaming and having demonstrations. We came with enormous amount of research and diligence. And of course, we were hard to accept because we were considered militant at that time. I guess if it were this time, we would be called terrorists. A politically convenient term created by authority to give itself legitimacy. But we went in extremely well researched and prepared for anything we did. So, for example, one of the larger barrios in the west side, the city council wanted to change the housing ordinance from home use to multiple use, which

means that people could set up businesses there. Well, of course, that took the property rights up through the roof. A lot of people were hoodwinked by real estate people into accepting very bad deals for their property, not realizing that if they missed one payment after they moved to another location, they'd lose all the benefit they got from their properties. So that was all part of the activity at that time, and Frank was involved.

Corey: Do you still live in Santa Fe primarily?

Godfrey: I do. I've lived here now for 55 years. I travel a lot. And when I have a film, I usually go to New York or somewhere in Europe to make the film.

Corey: How has it changed since that time?

Godfrey: Well, you know, it's become the center for the hip-"eoisie", as it were. And it has an enormous Mexican population now, of probably over 15-18,000 people, the most industrious people I've ever seen in my life, who have to constantly deal with their legal status. The local community, the local Hispanic community, the Chicano community, however you want to call it, there's nothing happening in terms of any kind of community organizing. The only thing that's happening is institutional service, which in my opinion, does very little for people other than keep them, you know, with hands out at the trough rather than letting them see they can control their own destiny. But I see little or none of that here. Now that might be limited by my, you know, lack of involvement compared to what it was years ago. But it's become a very wealthy community and an extraordinarily poor community at the same time. It's also pretty violent.

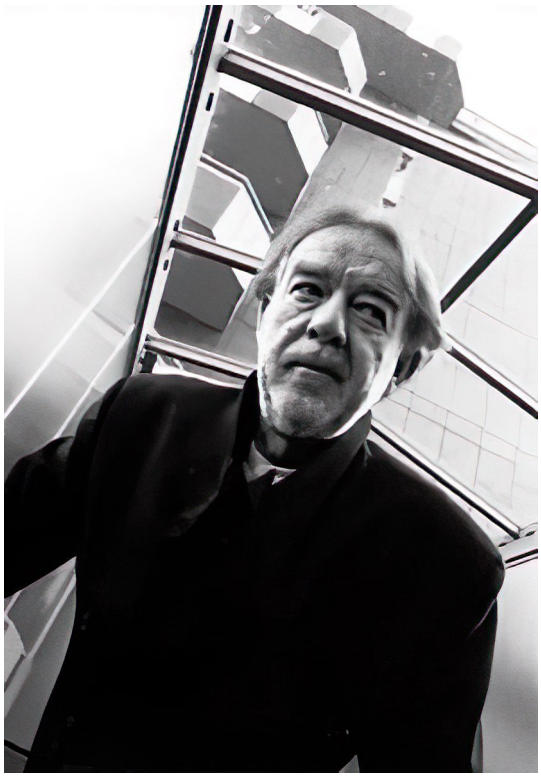
Corey: I was going to ask you, you know, because of the way you talked about the way you all talked together back then, and I was going to ask you how you would compare just the way people were with each other at that time to the way you see people with each other now, just in, you know, relationships?

Godfrey: Well we lived in an, for me only within that context and I'm sure for others, in an extraordinary period, the '60s and the '70s. Many people, most of them younger, decided to leap and then that will appear. They were willing to create a whole new existence for themselves, didn't buy into the acquisition of power or money, rather, into the convivial relationships between people. That was extraordinary. Today, young people, you know, probably have not that opportunity. It's not in the air. The culture is different. Everything that was real during that period is somehow been co-opted by corporations and put into the, you know, the enigma of a commodity culture. So it's a different time. I must say, regretfully, that a lot of the people of that period that I knew, found an easy transition into the more dominant world and left behind, except for nostalgia, that very vital period of life.

Corey: How, why do you think that has happened?

Godfrey: Well, hmm, that's a good question. It's a very good question. I guess the, you know, the communities broke apart. They were idealistic communities, many of them not dealing with the, you know, with the, as it were, that which makes for the clarity of really living together. It's like if you first meet your love in life, everything is rosy, everything is beautiful until the consistency of life takes in. And that which was

so rosy now becomes ordinary and habitual. And it takes a strong person to break through that and find the real value of a relationship or the real value of the work they do. I think a lot of people couldn't handle that and went back to, dare I say, a straight life, and now only look at what they did in the past from a nostalgic or "Gee, I did that. But, you know, that was when I was young." That's not to say that's for everybody, but certainly we don't have that same kind of cultural activity in this country now. More about conformity then about … I mean, in that time, our flag was our shadow. We were here to recreate another way of living, which is at once insane and admirable. But we all felt we lived in an insane world, so … I think we still do now. It's on steroids.



Godfrey Reggio.
Photo by Erling Mandelmann / photo©ErlingMandelmann.ch

Corey: That first place you mention where you actually first met Frank is called "Quad's"?

Godfrey: Claude's Bar. It's not there anymore. It was on Canyon Road. That's before the Art Mafia took over the art scene in Santa Fe. Real artists lived on the road with no money. They hung at Claude's, it was like their church and it brought together all aspects of our community in a very convivial and at times raucous and dangerous way. It was a real center for nightlife, started by a woman named Claude James, herself a lesbian who was the daughter of the editor of *The New York Times* at that point.

Corey: Wow. Do you recall the Water Street Coffee House?

Godfrey: Yes, I do.

Corey: That's another place that Frank mentioned.

Godfrey: The Water Street Coffee House was kind of a hangout place where music took place, a lot of drinking and talking. I didn't hang out much there. I was much more active in the barrio, but that was right off the barrio. But my time was involved more as an organizer.

Corey: There's a film script that we read a brief section of together that he had started writing when he was there, with a part for Belle Carpenter.

Godfrey: Oh, gracious.

Corey: Do you remember anything about that?

Godfrey: No, but I used to live with Belle Carpenter for a very long time. And, you know, we share a daughter and a stepdaughter. But no, she was a very vivacious, generous and beautiful person. So I can imagine that Frank was quite taken with her. She was more than generous to peo-

ple. She opened her house up for a lot of people. When I lived there, it was like a, you know, a hippie campground.

Corey: You met her at that time in Santa Fe?

Godfrey: Yes, I met her in the very early '70s. 1970 in Santa Fe.

Corey: Did you ever talk about girls and relationships with Frank?

Godfrey: Not that I'm aware of. No. I knew that he had a beautiful girlfriend at the time, and then two, and they were totally devoted and in love with Frank. I can never remember talking specifically about relationships with Frank. Our conversations were meaty, metaphysical, having to do with the culture of the moment and what was not happening with it and how we could do something about it.

Corey: Yeah. He talked about how … well when he was first there, he hadn't really had like a girlfriend or, you know, a real …

Godfrey: There was Louise, who was like, I guess a –

Corey: A friend –

Godfrey: – a big sister, a momma.

Corey: Yeah. And then when he left, he ended up in a commune in Massachusetts and that's where he met Debbie.

Godfrey: Right. And I met them here somehow.

Corey: Yeah. When he came back, he was with her and then they ended up being with Jo. There were several of them.

Godfrey: Both of them. Met both of them. Debbie first. Then Jo.

Corey: Yeah. But when he was first there and when I guess when he first met you, he really hadn't … he said that he saw, there were so many opportunities, he just didn't think that it could be for him.

Godfrey: Well he just – he was being modest I think. (laughs) I think he thought it could be, just had to find out how. And he certainly did that. No I think a lot of people's lives were enlivened by knowing Frank. He's an extraordinary person. And he cast a very large patina, as it were, over all of our lives. Incredible person.

Corey: How do you think that – how does that – like, how so? You know, what is it about …?

Godfrey: I mean, because of how bright he was, how sensitive he was, how creative and innovative he was, how the liability that he had became a real asset for him. How he didn't let that prevent him from living a full, better than full, life. I mean, he lived a life that probably most straight people would be envious of.

Corey: Yeah.

Godfrey: I found him to be an extraordinary person. He had shine on him.

Corey: Yeah.

Godfrey: And his sense of humor was like contagious. To me, humor is a real sign of super-intelligence. He played the contradictions. He knew what to do. He had a good guardian angel. As he became the guardian angel for many other people.

Corey: Did you know that he took on stu-

dents in the late '80s, early '90s?

Godfrey: Not really. I lost contact with anything specific other than the love I had for him and … and I think vice versa. And I would go to the Bay Area occasionally and would look them up. But I really lost any daily contact with Frank after he left here.

Corey: Yeah. Did you stay in contact with Louise or any others from that time?

Godfrey: Oh Louise I stayed in contact with more, but she moved away as well, moved to Mexico. I know all of her children. I knew all of her children really well. I watched them grow up to be wonderful people. And I know that she had serious health problems and went to Mexico and then came back to the States. But then I lost contact with Louise as well.

Corey: She's here. She's north of us, here in the Bay Area. And we visited her recently, with her daughter Denise.

Godfrey: Oh, yeah.

Corey: And she's, you know, she's doing well. They're both doing well.

Godfrey: How old is Louise now? Do you know?

Corey: I'm not sure. I think she's in her mid-'80s.

Godfrey: OK. She was, you know, like Frank: a watershed event. I mean to be around Frank was like being around an act of nature. It was astounding. And the same for Louise with her compassion, generosity, willingness to – you know, there's a difference between giving money to the poor and bringing people into your life, into your home. And she was that kind of beautiful person. People loved her.

Corey: Yeah. This has been amazing, but is there anything more you can say about that?

Godfrey: Oh, I'd just be repeating myself. I wish I had more detail, but his presence looms very big in my imagination and my soul. I feel fortunate to have known Frank Moore.

Corey: Well, thank you so much.

Godfrey: You're very welcome. I hope you get something out of this for what you want.

Corey: Oh, yes, definitely.

Godfrey: OK, well, give my good regards to any of his family that are still around. And Louise, if you see her again. Well, thank you so much. And let me know when you're finished. Send me something.

Corey: Yes, definitely. So thank you so much, Godfrey.

Godfrey: Good luck for doing this. Thank you for taking on this.

Corey: Thank you.

Godfrey: Bye bye now.

Corey: Bye bye.

GREGG YETI

To myself and those I like to surround myself with closely, life is permeated with a spirit of freedom. Not freedom only in the Statue of Liberty/"Give- Me- Freedom- Or- Give- Me- Death"- (or money) sense, but in the spirit of not holding back one's self from the unchartable, incalculable possibilities that a life can hold without too many chains. We like to think we look at the world for what it is, and what it is will always be something just beyond our grasp, what it is will be forever swirling and chaotic, beyond rational thought, too big for the clothes pins to hang it on the line, too wide to fit in your trunk and too salty to put on top of your chocolate ice cream sundae. Yet still it's a world that needs the parallel yet opposite lifestyle of the "work", doing the boring jobs, the needed and unfun tasks. Spend one week doing nothing but drinking cheap bourbon and watching TV, then the next traveling on 6 miles a day hikes in the woods and reading Kahlil Gibran under a full moon by a camp fire. Listening to classical music while boxing. Wearing pink to a funeral. Then go back to your hum-drum 9-5 and do the droll life again for a while. Yin and yang, baby.

I believe we all realize that people of all ages, shapes and sizes, all walks of life are to be accepted as necessary for a successful and functioning society and culture, from the janitors and landscapers to the Wall Street suit & tie guys to the various forms of The Artist. Yet we feel those who make an effort to keep life fresh and exciting while challenging life's boundaries are those that are the most truly living human beings.

From my own personal dabblings in the underground publishing/music/writing/art world for several years, I have a bit of an insight on the world these people live in and I personally know several of the people on Frank's list, including Frank himself with whom I've been corresponding for over two years. The people on my listserv, which they have been calling an "e-salon" as I will from now on also, are for the most part of a very open minded mentality. They speak however they choose on the list, they speak in poems, they rant or whine, they formulate well-rounded theoretically and philosophically stimulating electrobabble. The majority of them create; people on the list spend their paychecks mailing out their small small press magazines with their print runs of 100; they write plays that 50 people ever see; they record tapes of their own in their bedrooms and send it to their friends, many times there is no guitar or bass or drum kits (or synthesized electric music) involved, they make their own or use little known instruments; they organize poetry readings; they sleep with girls or guys, and maybe vegetables if they're lonely, then they draw it or write about it, but it's not pornography.

It's life. It's freedom. We do what we want.

(In fact Frank Moore signs off every e-mail message with the mantra "In Freedom, Frank".)

But I'm willing to bet my invisible millions that none of them live off the art and if any money is made off of what they create it just goes right back into making more art.

They range in age, I don't know the specifics, but I know that the man whose life and art is the main focus of the salon, Frank Moore, is in his mid forties, and I am 21. Dorothy Jesse Beagle was a young child during WWII and I know a girl who's 15 on the list from the Syracuse area, and all are accepted as human – not aged-restricted humans. What the fifteen year old Anna has to say is just as important as the main list godhead Frank.

In a world where probably 50% of the American citizens only ever see the desert, or New York City, on television, or think that being creative is getting a stylized frame for their license plate on their cars that says "My Other Car Is A Crackpipe", I think that people like those involved with this salon are supreme beings … but, I guess I'm being arrogant; I constantly remind myself that our brilliance is just as dependent on their mind's creativity as it is on the guy supporting his family in Guatemala on a buck a day making the computer parts that they do their web pages on. If people want to live that way (the Guatemalan example, or the people in the previous metaphor who live life through TV) they can (they do have a choice, but I'll save my socio-political opinions on that for another time) and I'll bless them. Yet I can't help but think they could be doing more for themselves. Kenyata Sullivan, a musician and goofball networking tycoon from Wilmington, North Carolina, said something that sums this up; he was talking to Frank about his disability (Frank has cerebral palsy and is confined to a wheelchair): " … I just think it's amazingly arrogant that people assume that a strength they are naturally born with is more important than one they aren't born with. Frank, you were born with great emotional and intellectual strengths, and you possess abilities that a lot of other people might aspire to, strengths that, no matter how hard they try, they will not achieve; however, there are certain physical limitations that you have, things that people without your gifts can easily attain … they do not have your gifts; you do not have theirs; both are gifts; both are strengths … neither is inherently more valuable than the other; we all just do the best we can …" (Sullivan, 2/11/97 on ye old list) Meditate on this analogy … we need the mechanics and the painters, the politicians and the taxi drivers to make the world go round, yet I still think that people should aspire to grow and experience as much as can be done, and the people who do strive to do as such have a much higher grasp on what the essence of life really is, like the old souls involved on this list.

A "member" of the salon who signs off as Distant Eagle calls these two parallels the "wakan" and the "washte" (Native American lingo, I believe). " … the wakan must not be made into just more washte. The washte is what is familiar, ordered. The wakan is what is unusual," he said to the list on Feb. 18th. He follows this with: "You know what they say, 'Variety is the spice of life.' If variety is all the time, it's variety no longer. It you put so much salt on your food all the time, after awhile you don't taste the salt any longer. If you use swear words all the time, or say 'I love you' all the time, they eventually just become meaningless sounds. Variety should remain the spice, used occasionally for powerful effect, to retain the wakan." He was talking to Frank about how after one of his interactive plays Mr. Moore felt that this is just what the plays were becoming, wakan turned to washte. What was once exciting to the main players in the inner circle of the performance was turning into a commonplace ritual. My point in bringing this up is that it is human nature to slide into what is comfortable and easy, and even these people who are doing immensely immeasurable work with these plays to open up the minds and third eyes of so many, people who are redefining the whole paradigm of life to a point, could slip into a subconscious doze with what they were doing. All that needs to be done to fix such a situation is take a break from what they were doing, or use a bit of a shift in its focus while not focusing on anything different, and I'm sure that they would find that they were back on virginal ground with what they were working towards. And I'm sure that they are already onto this.

We are people who push the buttons that pisses off the fearful holders of the taboos that duct tape us into safe cozy corners of existence where all is predictable and as hum drum as can be. The reasons people accept the reality of hum-drummy-dummyness is a story that could take volumes, but I'll just say that we aren't interested in being that way. Everything is questioned and thus everything can be kept exciting even the idea of what is the definition and possible goodness that can come out of a sense of boredom. For example, when some unnamed video connoisseurs remarked to salon "member" Richard T. Marcy that one of Frank's video presentations was a "little long" but "Very important" , Richard says, "I debated the length by offering notions of what 'boredom' is, and how I think it is used in [Frank's] piece, and we came to the conclusion that it's better if screened where there will be no distractions, like a theatre, rather than a coffee house. I feel the length helps to bring things (expectations) down, so that when the punch comes, it's even more powerful. But with too many distractions it's hard to get away with that." People should try to even judge the worth of their own perceptions of what little details of life mean to them, such as the use and meaning of "boredom". To do this will enhance the whole outlook one could have on, for example, a menial task, or a boring movie.

To sum it all up, the mindset – of Frank, Myself, and many others on this list – is to create conflict that leads to change which leads in turn to a more well rounded and pure human existence that is comfortable in chaos and hates being stagnant in a universe of possible wild randomness where the changing of reality, or more accurately, helping reality change itself, while helping people realize the possibilities, is name the game. Yet realize that one still has to do the dirty work to achieve this goal. In one of the messages (which I can't seem to find now, of course!) Frank talks of the ritual of the "Performance", which begins with the initial idea that is brainstormed then organized into an event, then goes to stage, then ends with the clean-up and dismantling of the set. He talked of how each point of the ritual is equally as important, one can't function without the other happening also. If you insert "person in a society" for "point of the ritual" in that sentence, you will have the truth that I am trying to explain with this article.

I'll close with a quote from Frank's Web site, where he is talking about his use of nudity and sexuality in his art. "What I am doing is taking nudity and acts that are usually considered sexual and giving them a new, non-sexual context. That creates a tension, a conflict, an examining, a leap into something new. That is what I am after. This leap into newness is why people who are normally comfortable with casual nudity and casual sex sometimes get very uncomfortable with the nudity and eroplay in my work. By taking "sexual" acts and sincerely putting them in to a different context, it creates another reality, another way of relating. It also creates conflict with the normal reality -- and that conflict may change, in an underground sort of way, the normal reality. I think art -- or at least this kind of art -- should create conflict and change."

TRANSGRESSION:
EXPERIENCING FRANK MOORE
BY GUILLERMO GALINDO

The first time I knew about Frank was in 2009 while working on the curatorship for the POW!POW!POW! action art Festival. We had all of our applications laid on the ground and my partner/co-curator Alyssa picked up an envelope from the bunch and, as if we had won the lottery, said: "I can't believe it. We have an application from Frank Moore!"

I remembered I had heard Frank's name from the Jesse Helms NEA epic "immoral" art scandal. His name listed next to Andres Serrano and Robert Mapplethorpe's …

At the time when I knew about Frank's interest in performing in our festival I had no idea I was about to meet one of the most unique magical and transcendental creative beings I have ever encountered.

The night Frank performed at POW!POW!POW! was a revelation.

Frank, Linda and the crew arrived early. Through the years I learnt that they were all part of one coherent unit, a very special kind of family. Our festival happened in alternative spaces where there was no wheelchair access but that didn't stop the crew from doing the wonderful job of bringing Frank upstairs. They kept him comfortable and well fed until both him and Linda went upstage.

I was always amazed on how Frank's magical presence filled up the space. Perhaps what surprised me the most was Frank's sense of time and his patience and dedication to each member of the audience. Before performing, he wanted to feel comfortable with his audience. He enjoyed interviewing every single one of them. Then he would either read from his delightful poems or called members of the audience to do so. The prelude to the performance was radically timeless; it lasted just



Guillermo Galindo, with microphone, at *Risk for Deep Love*, October 2012.

the right amount of time, no more, no less. The process challenged our Westernized everyday sense of linear time. The process was part of the performance and before you knew it, you were already in that "zone". The unique sound of his voice was like a chant. It sounded as if coming from a parallel reality … Linda echoed that sound into light. She translated that light to us. She was the mediator, a link between the two worlds, the real and the magical. She was the beholder of the key to Frank's universe.

The system of communication, in itself, was already a fascinating performance. Frank would point to letters into a surface using his head laser, Linda would spell letters to build sentences that transformed into phrases. Frank's instrument of connection attracted my curiosity from the beginning. This powerful talisman reminded me of the connection between symbol, sound and meaning. The board was an object of connection into a magical place with a different language. The setting of the conventional alphabet characters reminded me

of one of those Anasazi petroglyphs. It translated "what is not" into "what is". Just in the same manner in which music notation eventually becomes sound, Frank's legendary "Ouija board" was a re-incarnation of an archaic shamanic object that transformed the "non material" into symbols into words and words into actions.

Then came the challenge, the invitation, the nudity, the dance the skin, the heat and the touch … the space opened up into communal ritual, a cosmic choreography.

I remember I had the pleasure of doing live composition in a couple of Frank's performances. At some point I even wrote a song for him to sing.

According to film maker and Tarotist Alejandro Jodorowsky the symbol of the wands relates to both: sexuality and creativity. Both are sources of fire, our primal energy. Frank's unique and alternative lifestyle as a transgressor artist with physical disabilities allowed him to envision a world outside of conventional boundaries.

Mentor of performance erotic queen Annie Sprinkle, Frank's performances brought the audience into alternate realities not only aesthetically but also sexually.

Frank turned around people's conventional view of the world. I remember that the night of his first performance at POW! POW! POW! a woman pulled me aside while Frank still was on stage.

She was furious. She said: "I had enough, I am leaving". She tried to make me feel guilty for having this "disabled man" performing "sexual acts" onstage. She said: "How can you dare make this man do such things." "You just don't get it" I said. "This man is an amazing artist, a shaman. Try not to question, just absorb the experience". Then she walked away and slammed the door.

To this day I thank Frank, and this woman, wherever she is, for allowing me to understand how our society is not yet ready to understand alternative possibilities, unfamiliar lifestyles, uncommon aesthetics and unconventional ways to understand human sexuality.

I later learned that this kind of reaction was not uncommon at Frank's performances. He stirred people's minds with delight.

Outside of the mainstream and without orthodox boundaries Frank was always ready to invite us to experiment. He imagined an alternative future and that is was his legacy. As many of us, he believed in renewal and change.

The last time I saw Frank he commented to me about an argument he had just had with a group of young European punk guys at his performance. We both agreed that in this life there are those who dress up and pretend to be rebels and those who really are.

POW!POW!POW!POW! called for "radical and FREE expression and experimentation with no particular aesthetic, moral, political or social limitations" and Frank was in the center of that.

In the last POW!POW!POW!POW! Frank sat in the entrance. He became the "erotic greeter". Gomez Peña and I cried next to him. That night we both said goodbye and wish him a good trip.

HOW MIKEE MET FRANK
MICHAEL (MIKEE) LABASH

I was in a band, Mr. Dog, and we were managed by Bill Graham. We were on a fast track to "success". They were actively shopping us around for a record deal. At one of our performances at the Oasis in San Francisco, I noticed a girl in the audience … there was like a spotlight on her. I spotted her after the show and went and talked to her. We made plans to get together. I went over to her house a few days later and she said she was working with this guy, this shaman/performance artist, Frank Moore and she gave me some of his writings to read. I read them and it was like … everything that I had thought or that I would talk about with my friends (who all thought I was just weird when I talked about it), Frank was writing it all down and had figured it all out! And I thought, wow! The floor just fell out from under me. So, everything I'd been doing up until then seemed just totally irrelevant. And the band was already more and more dissatisfying … just the whole marketing of your image and packaging of everything. And the thing that started the whole band thing was me getting together with Dave Bryson and recording music together. And that had stopped. Now it was me booking time in our own recording studio at three in the morning to write music. Then we would pick the songs that we would play. Then we would have to rehearse and "polish" them forever to be good enough to play live … which all drove me crazy … it was such a deadening process. Then I went to one of Frank's performances at Rather Ripped Records in Berkeley. It was a little storefront. And he was there with these naked, body-painted people and a fog machine. And they're wrapping each other in toilet paper and saran wrap and Frank's dancing in his chair and I think, this guy knows how to have a good time with his art! So I quit the band about two weeks later to be Frank's backup singer and one of his apprentices. The band went on to become the Counting Crows. Frank and Linda ended up moving in with me in Berkeley in 1991… and we have been together ever since.



Frank and Mikee, 1991, photo by Linda Mac.



Mikee and Frank, 2013, cam shot.

HOW I CAME TO LOVE FRANK MOORE
BY JAKE MCGEE

The first time I received a note from Frank Moore, I assumed it was either spam or some bogus ruse.

I had just produced my first music video, for Chris Hatton's "Facebook Licks My Balls." As editor in chief of an underground arts & culture magazine called *Kotori*, and a wannabe filmmaker, this was a big deal, even if the production was about as low-budget as one could get. The video was shot entirely on a point & shoot Panasonic Lumix; all the locations were either rooms in my house, friends' homes, or bars we had sweet-talked the owners into letting us use; all actors were friends; I had no clue how to edit video.

But it was a creative project I had finished, and dammit, the world needed to see it! Slapping the Kotori Films moniker on it, I sent out a newsletter to Kotori's 30k subscribers.

2/22/11, 4:10pm, the virtual beacon went out to our mailing list. A mere 35 minutes later, I get this in reply:

"HEY! I will play this sick video on my Berkeley community public access show! Send more! And get sicker!"

I knew very little about Frank Moore at that time, but I knew of him well enough to recognize him as a true luminary. Which, of course, kept me skeptical of such a quick, enthusiastic response to an admittedly silly video.

Right, I thought, Frank Moore is personally replying to me about this smartass video, and wants to play it on his show.

It took me a full 12 hours to decide that I'd humor the note, and see where it took me.

"Haha," I replied, "are you serious? If so … can you let us know when?"

His response came later that afternoon … and sure enough, it truly was Frank Moore, digging our little video! He played it on his show several times, and while the video didn't necessarily go viral, the fact that Frank Moore championed the project boosted my ego like I had never felt before.

From there on, Frank welcomed our videos and other work with open arms. Every time we sent him a trailer or new movie/video, he'd add it to his broadcast. He encouraged me to keep being weird and beautiful, to keep digging deep into my soul to find what I really wanted to say to the world. All the while, he kept up a sneaky, depraved sense of humor, occasionally teasing me about each new clip or article I'd send his way. Nonetheless, he embraced what I was doing, because he could see that it came from my heart.

Fake was perversion in his eyes, and I knew that only the realest of the real would get him engaged.

It was because of Frank Moore that my first movie as an actor & producer – Bob Freville's jarringly warped yet tender *Of Bitches & Hounds* – found the audience it truly deserved, as Frank gladly shared it with his widespread followers. He praised our performances, and treated the movie like it was a solid masterpiece. He was totally genuine about this; you knew there was no lying from Frank, so when he claimed to dig something, it had to be great.

But who was this generous, inspiring man on the other side of my computer? As any half-assed journalist would do, I somehow conned Frank into doing an interview for Kotori, in an effort to exploit him for my gain … I mean, get to know him better.

As I was doing my research for the questions, I noticed a peculiar feature on Frank's website: a constant video feed, from at least one camera, pointed at Frank's desk. 24/7, Frank let the world into his life, a constant performance of many different shades.

I sent him my questions, then for the next week, I kept a window with his live stream open on my computer. I'd watch him laugh at things on screen, and hope that was him reading my notes. I'd even occasionally drop him random emails while watching him, to see if I could trigger a reaction.

Sure, this may be obsessive and a little creepy – but Frank Moore was that fascinating. Here was this brilliant human spirit, nestled within the confines of a man with cerebral palsy, and even that wasn't enough to hold him back from conquering the world in his own way. He had total confidence; he was the master of many domains, and I felt honored to be connected with him, even in such a detached way.

He was most likely toying with me a bit throughout the course of our interview, and that made it all the more fun. He'd deflate any ego I might have about journalism, while in the next breath encourage me as a writer and artist.

At the end of the day, Frank was an unstoppable force of pure art. He didn't just create art, he WAS an evolving piece of art. It was as if the roar of artistic creativity coming from his soul was so powerful, it made him spastic and bound to a wheelchair. Naturally, he treated his physical state as an advantage, a superpower that let him get away with all sorts of things that nobody else could pull off.

As he put it, "My body gives me a tool that other artists spend years to create. Most artists are not as lucky as me. They do not have the built-in advantages and shields that I have. They need to resist the real world, the normal world, more than I do …

"I am or have been a dancer, writer, poet, performance artist, painter, composer, promoter, director, actor, activist, producer, father, film /video editor, singer, piano player, television talk show host, publisher, critic, philosopher, DJ, manager [of bands, singers, a night club (THE BLIND LEMON), etc.], presidential candidate, shaman, relationship counselor, business counselor, clothes designer, interior decorator, journalist, teacher, lecturer, hole digger, distributor of music and publications, founder and general manager of LUVER, minister, among other things!"

He was an untamed powerhouse of any and everything creative. He reminded us to embrace the unique beings inside each of us, and celebrate that individuality in every manner possible. The end result might just bring us all together as one human family. As he told me, "My art is rooted in breaking out of isolation."

Sadly, he shuffled off this mortal coil before I got to make it up to Berkeley for one of his live performances. Meeting with Frank was actually an impetus for me to move from Cleveland to Los Angeles, and I had every intention of figuring a way to shoot up the coast, simply to hang out with Frank for a spell. He often invited me to come on his show when I thought I'd be in town, and even joked about shaving my balls live on camera … and without a doubt, I would have gone along with it. It would have been funny and weird and pure, and assuming he didn't have a spasm and slice off my penis, I would have proudly shared the story with anybody willing to dive into such a bizarre, human experience.

There you have it: Frank Moore was such an amazing person, I would have let him shave my balls in front of a worldwide audience, just to be part of his creative process.

JANE VINCENT

I knew who Frank was, of course. He'd had a story about a caregiving relationship turned erotic that was published in Cheryl Marie Wade's outstanding anthology *Range of Motion*, and had been the topic of an unforgettable East Bay Express interview. Then I realized you couldn't walk anywhere around Berkeley without seeing Mikee's posters for various cherotic events. The images first startled, then bemused me. Who were the people behind this?

I finally got to meet Frank when he showed up at my workplace with computer access questions, accompanied by Linda and Mikee. Frank was starting to experience neck pain when using his mouthstick for typing, and I thought a head-mounted laser pointer with a specialized keyboard might be a good solution. I remember much fussing around to set up the equipment, to try it out, to discuss whether it was a good option. It was some time into the meeting before I got to sit and talk with Frank one-on-one, a conversation that started with him handing me a FRANK MOORE FOR PRESIDENT! brochure.

That was the first of many meetings, emails, and phone calls to try to find the right solution. Going over to Frank's house became a small ritual that I looked forward to--always in the later afternoon, given the family's nocturnal proclivities, and usually involving chocolate. We finally came up with Aurora, a word prediction program similar to the autocorrect technology that has since become ubiquitous, as the right solution. It wasn't until many years later that I learned Frank made even Aurora into a play partner, creating writings by seeing what words she would suggest and letting that guide his writing.

I never did make it to any of Frank's events, even when I tried to recruit a friend who is also a shaman and musician to go with me. Eventually circumstances took me back to the Michigan city I love, but I still looked forward to receiving ecstatic event recaps via email. Then one day I heard from Mikee: Frank had a new computer that wouldn't play nicely with Aurora. We discussed multiple options, and Mikee indicated he'd try them out.

That was September 2013. That October, I was waiting for a ride back to Ann Arbor from the airport after attending Cheryl's memorial service, and found a Facebook post from Steve Brown: "This morning, Frank Moore passed on." Linda sent out a short, eloquent description of Frank's last hours, but even more moving was the photo that was posted on the front page of eroplay.com. It showed the front room I remembered so well, and Frank and Linda sitting together.

Ave, Frank. It was an honor to know you.

JOE BRYAK

Very sad news. My condolences to his life partner, Linda, who so devoted herself to Frank. If you want to know what love is …

I met Frank through Bill Mandel about 20 years ago. Bill had been purged from KPFA and then continued broadcasting on Berkeley Liberation Radio – and on Frank's internet station, on a program called "Five Old Men."

Frank was a delight to meet. Unable to speak he communicated through a device he had invented, a sort of artist's palette with the 26 letters on it, as well as several common small words, such as "the," "of," "and," and so forth. He would communicate by tapping a given word or letter with a pointer attached to a sort of halo around his head. You may have seen this device used by others with his condition all over the country. This alone is a great contribution to so many others.

I'm not even coming close to describing how he communicated, as his wife Linda would "interpret" for him when necessary. Frank was a big beamer. He'd laugh and smile and grunt, smashing through all the limitations his illness dealt him. Virtually paralyzed, he ran a radio station! When we were on his show we got responses on the live feed from as far away as New Zealand!

The colmo – how you say? – the ultimate, was that Frank made a big point in expressing his sexuality, a healthy balls to the wall go at life. How in hell could you be on a downer around him? Nothing stopped him, so how could you moan and groan and whine any "poor me" crap? I can't begin to express what a positive energy he gave off, a radio station all by his own self, a life transmitter. We should all learn from Frank and just go for life every day we are lucky enough to be alive. So I'll leave off with a vision of this untamed unstoppable lover, tapping his playful, profane, erotic rebellious ass off. Amen and thanks, Frank.

JOHN POMMON

Hi and thanks for the chance to tell my experience with Frank. It all started out with the early '70s videotapes that were sent to me by Frank's friend (and filmmaker /producer) Mike LaBash to transfer Frank's "Prime Years" as a performer and entertainer on Broadway here in San Francisco.

I never had enjoyed a client's work like Frank's consistent and outrageous but mesmerizingly entertaining unabashed work as an artist and talent in the alternative and very popular with the young and hip audience of the era.

Frank was a kind and thoughtful artist as he would email with such gratefulness as well as the best paying customer I've ever had.

To be continued.

JOHN THE BAKER

Been trying to write about Frank but keep putting it off. I think because writing these things down will make his passing a reality in my mind and well I'm sad. I really learned a lot from Frank and I quote him often to young artists and musicians. Probably the statement I quote of his the most is:

"Your art is like your baby girl and why would you want to sell your daughter into prostitution to make your life easier. You ought to do everything you can to protect her and help her be healthy. Keep your day job."

I met Frank on the street in Wilmington NC during WE Fest in 1998. We were both selected performers for that year's event. We talked for like 2 hours and instantly became friends.

Frank told me a bit about what his performance was going to be like and he really wanted me to be there. I think it was called the Shaman's den or tent. Well it scared the shit out of me. From the moment we met, I began a deeper exploration of myself, my boundaries and my ways of thinking and perceiving reality. The day of Frank's show I left town drove 300 miles back to Asheville NC where I was living not really realizing I left because I was scared to witness or be a part of Franks show. So the next day I drove back to Wilmington and continued to enjoy the week long Fest.

After the Fest was over I wrote a letter to Frank explaining why I missed his show and how amazing it is that his show scared me. I thought wow that is like the most punk show of all time if it scared me I could only imagine how others were effected. We began talking online and exchanging ideas. The next year 1999 Frank couldn't make the Fest but he sent Corey and Alexi to film it. Was another fun time in NC.



John the Baker and Frank Moore, The Erotic Campaign, 8th Street Studio, Berkeley, California, September 13, 2008.

Later that year I planned to tour to California and so I emailed Frank to see if he could help. He said sure and got us 11 shows in 16 days in the Bay Area. We played just about every club there was. It was amazing and the cool part was that they had never booked shows for a punk band on tour and that amazed and impressed me greatly. They made it happen for me because they believed in me and my music and so they put in a great effort to support me. I will never forget that. It changed my life.

The tour went good, had a lot of fun and met the core SF underground. Scott Alcoholacaust, Boom King, Bob Fluff Grrl Madigan and many others.

In May 2000 I decided to head back out to California to help start a punk club called Burnt Ramen. I thought the warehouse was in Berkeley but it turned out to be in Richmond CA. The difference between those two cities at the time were like night and day. Berkeley progressive liberal arts activist. Richmond was a gangland of violence and poverty. I arrived in Richmond with no money no friends. I didn't even know the owner of the warehouse yet and so I emailed Frank and told him I was in California and told him what I was doing and about my situation. Frank got Corey who worked at a health food store to put together a box of organic produce for me and delivered it. They continued to bring me produce for years. They got me on my feet with food and friendship and I tried to return the love by supporting Frank musically. So I played in Frank's band whenever I could and later set up a monthly show at burnt ramen for him and made it free of charge because well I wasn't the only potential participant that was afraid to go to a Frank Moore show. Rather than be concerned how many people came to his show Frank decided to film it and broadcast

it on his web station LUVeR and then on Berkeley Cable channel.

As a result, Punk kids would always say to me, "Hey John didn't I see you on TV with a bunch of naked hippies". I'd smile and say yes and explain that those folks were the punkest hippies ever. And I would tell them how Frank ran the *Outrageous Beauty Revue* opening up for all the punk bands at the Mabuhay Gardens from like 1978-1983.

One of the folks from the OBR days is now a general contractor and so in addition to bringing me food every week Frank got me a job building houses that lasted for many years. And allowed me the flexibility to work as much or as little as I wanted.

Frank and I performed together a lot. We had a lot of fun. I wasn't around as much the past few years and so when Frank passed it caught me by surprise and really makes me sad that I won't get to jam with him anymore. But the truth is I am such a better person having had frank in my life and he really helped me become the person I am today. He said to me once, "John your disability is perfection".

Took me a while to understand this but for Frank he had so many so called limitations that he had to build community around him. He had to embrace his weaknesses and allow himself to be vulnerable, just to survive. Me I had to discover and illuminate my weaknesses and be vulnerable to build community. Even if someone is strong and healthy and could potentially live alone on an island and survive doesn't mean that one should live that way. I mean having people with you in life makes life so much more fun. So perfection is my disability and I work hard every day to overcome it.

Thanks Frank. I miss you

JOHN ZEWIZZ

I Remember FRANK the first time that HE wrote to ME on Vimeo … "Send Me Some Naked Only videos …" I had fun writing and watching all ov hiz Inspirations. He kept hiz Vimeo Channel tight … Hiz Mystic / Erotick videos kept ME watching for hours. He Will Be Missed … Someone out ov the thousands I meet … I WILL ALWAYS REMEMBER … Forever and a Moment Till I see You soon one day Frank …

KEITH HENNESSY

Frank was such a magical radical artist person. His performances and texts are a big inspiration to me and I will always treasure improvising a little duet with him at 848, some time in the '90s. I remember tossing a ball to him and catching his spit and catching each other's eyes. And I will never forget the deep connection between the two of you, how you could communicate with him. You helped the rest of us to make our own authentic connections with Frank but you were also genius in translation or, more accurately, extending his communication through your love-wisdom-service-deep sensing.

KEN BAILEY
DIRECTOR, WESTFIELD RECORDING COMPANY

As an indie artist looking for airplay, I had found a good ally with LUVeR Radio. Frank was very generous with us for airplay. Along about October of 2008, Frank asked us to do a show, featuring the indie artists that we had sent his way. I first balked, my mindset was "I don't know nuthin' about doin' no radio show!", but Frank was very kind and supportive. I remember him telling me, "On your show, you can say, do, BE anything you want. You are GOD when it comes to your show".

Having never been offered deity before, I humbly accepted the position. Frank continued to support myself and other indie musicians I met, fully, completely. I can't remember ever sending him a track that he didn't reply "We will play this!" First LUVeR Radio was shut down by the industry Gestapo, and then, sadly, Frank passed away. Our show, the Westfield Indie Alliance Show is now broadcast over 21 stations in 5 nations, and none of it would have happened if Frank hadn't offered our fledgling little show his support and encouragement. Frank Moore was the greatest friend any indie musician ever had!

BURNING INNER LION OF JOY
FOR FRANK MOORE, 1946-2013
BY KIRK LUMPKIN

I found myself saying to myself:

Who do you think you are
to mope your life away
wallowing in self-pity,
whining and pouting about
how nothing's ever fair for you when
Frank Moore,
Frank Moore couldn't talk
and couldn't walk,
his body was contorted
by cerebral palsy,
and he intimately knew
what it felt like
to be treated as something less than human,
but Frank Moore
adamantly refused
to have anything less
than a deeply satisfying life
full of love, family, community, art, fun, and magic
and to do all of it
in his own way.
Crazy-wise he mastered
the burning inner lion of joy
that fiercely feeds the flames of its life
not only with pleasure, love, and beauty,
but with every pain and obstacle—
fierce burning inner lion of joy
haloed in a mane of flames!

ON STAGE & UP THERE, NAKED
LEROY F. MOORE JR.

I moved to San Francisco in 1991 from NY & CT. I was wrapped up tight with my east coast rush rush & way of life you know pull yourself up from your own boots strings kind of bullshit. My sister, Melissa Moore tried to prep me on San Francisco before and after moving here but nothing prepared me for my first poetry performance with Frank Moore!

Till this day I'm still hazy on how Frank Moore got to know my poetry. It was the heyday of open mic in the San Francisco Bay area way before the dot com boom and Def Jam Poetry that both fucked up San Francisco from housing to the art scene forever. At that time in the mid to late '90s, I was on fire from organizing, on the spoken word scene with three groups, Po-Poets of Poor Magazine, New Voices: Disabled Poets & Artists of Color and the Molotov Mouths and plus being on KPFA 94.1 FM & Berkeley Public Access Television. So looking back on it it made sense that Frank Moore somehow stumbled on my name.

Somehow I found myself agreeing to do a show with Frank Moore at Kimo's in San Francisco and was told to bring my poetry. Knowing that a lot of people have Moore for a last name, I wasn't surprised about hearing the name Frank Moore but what made me interested we had the same disability, cerebral palsy and he was a performer with his own TV show on Berkeley Public Access Television.

So there I sat at Kimo's realizing I was the only Black person in the place and I smelled body funk mix with cigarette smoke. Wow that place was funky & packed. The group that was on before or after us shocked the fuck out me. The lead singer was shirtless then he took off his jeans, picked up his lighter & lit her pubic hair on fire. So the place was funky, smoky and mixed with burnt pubic hair. I looked with a facial expression that read like, "WTF!"

Frank Moore and his group, a blind lady, two men, Linda, Frank in his wheelchair and I got on stage. I was told to just scream or moan my poetry. I was jamming until I looked up and half of the band was naked, Linda was grinding on Frank in his wheelchair both were naked. So I said, fuck it and took off my clothes but after looking around to make sure that I didn't know anybody. Yes Leroy was grinding the blind lady of the band and danced & sang totally naked all over the stage that night.

This uptight east coast Black disabled young man who was a hard rocker, Soul, Blues & Hip-Hop lover & was coming out as a poet (at the time) was taught by an older White disabled hippie who talked by pointing at a letter board to chill out and welcomed me to the laid back life of the early 1990's San Francisco Bay Area. Since that performance I was on Frank Moore's radio show and at night I used to put on Berkeley Access channel and yes please myself (if you know what I mean. Ha-ha) waiting to see some skin but I knew that Frank's art aka performances went deeper than that, Frank taught people to forget about the structure & let yourself just go. Frank answered one of my questions when I turned his show on one time and saw two Black people in his performance.

I have to be honest although I did a couple of shows with Frank and called him my long lost brother because of our same last name, Moore and had the same disability, cerebral palsy, my east coast edge kept me at bay from the Frank Moore shows. Either way I was amazed and in awe that he followed his heart and art in public, on TV and in his home with no regrets!

R.I.P. my brother and get naked in your artistic travels up there.

LET ME BE FRANK

The life and art of shaman, performance artist, writer, poet, painter, rock singer, director, TV show host, teacher & bon vivant FRANK MOORE … a new web video series.

Originally we had planned to do a documentary about Frank's life and work because we have so much footage and so many photographs. But we did not want to do a "normal" talking head style documentary. We realized that Frank had already written a biography of sorts in his book, *Art of a Shaman*, so decided to try to use that as the "script" for the video. We decided to see if we could get people who were important to Frank and had played a part in his life to each read a chapter of the book. After drafting the email and sending it out we were blown away at the immediate response and the project took off. We assigned chapters to readers using the random principle … as Frank loved to do … pulling a piece of paper with a chapter number written on it from a bag as we read a person's name.

Once we had all of the recordings of the readings and added up the time, the documentary was going to be at least 3 hours long … and it was going to take a really long time to put together. We then had a eureka on a walk one day … we could put each chapter out on the web as we create them … as episodes!

Several musicians have created "background music" for each episode.

Way back at the beginning, when we first had the thought of even doing a documentary about Frank, we asked Vinnie Spit Santino if he would write a song for it, without any idea how we would use it … or



Let Me Be Frank postcard by LaBash.

what we were even doing with the documentary. Vinnie wrote the amazing "Let Me Be Frank" that will be the opening song for each episode … and the title of the series!

Let Me Be Frank

Lyrics by Vinnie Spit Santino

Verse 1:
Communication isolation
Meditation medication
Deformed medicine man

Burnt Ramen Met a Shaman
Not uncommon Fell upon him
Deformed Medicine man

Pitiful and Magical
Grotesque and Beautiful
Deformed medicine man

Cherotic hypersexual and
Brilliant intellectual
Showed us where we stand

Chorus:
Because the Koolaids all been drank
And you can take that to the bank
Just let your mind go blank
And know who to thank
Let me be Frank
Let me be Frank

Verse 2:
Now, check out where you stand
On your Karmic easy payment plan

Credit card morality, Repressed sexuality
Don't make you a wealthy man

The church, the victims, corrupt politicians
Combine Plot, Censor Art

Know about you Sex, color, class and religion
Blow realities apart

Chorus:
Because the Koolaids all been drank
And you can take that to the bank
Just let your mind go blank And know who to thank
Let me be Frank
Let me be Frank

Chorus:
Because the Koolaids all been drank
And you can take that to the bank
Count un du trois cat sank
And know who to thank
Let me be Frank
Let me be Frank



Vinnie Spit Santino.

Let Me Be Frank

written, arranged, performed and produced by Vinnie Spit Santino
recorded, mixed and mastered at Vinali Creative Group, Van Nuys, CA by Vinnie Spit Santino

Vinnie Spit Santino - lead vocals, all guitars, bass
Frank Moore - vocals on bridge
Rebecca Kyler Downs - backing vocals and all harmonies
Gary Ponder - drums
Drake Peterson - trumpet
Tony Rinaldi - trombone

About the song and lyrics:
When I set out to write this song, I wanted to try to capture Frank; his personality, his words, his message. This turned out to be an overwhelming task. I re-read all of his books to really get his words in my head. I thought long and hard about the best way to present everything. I started and stopped several times. I literally scrapped and started over seven times. I usually do not have this much trouble writing a song. I have close to thirty albums. This should have been an easy process. But it wasn't. Partially because I miss Frank and at times it was a little painful to get that close to him knowing I'll never get to be with him again. I truly loved him and thoroughly enjoyed

every performance and experience we ever had together. He meant a lot to me. I miss his emails. I miss the videos. I miss his whole family of friends. I miss performing with him. I have read his books and other writings multiple times; each time taking something new with me. He was brilliant, creative, kind, generous and funny … really funny. So how was I supposed to encompass all of this in a single song? The answer is: you can't.

I thought about what Frank would want me to do. My wife Jackie and I both agreed that Frank would most likely tell me to do exactly what I wanted to do and not censor myself or try to create something that I think everyone else wants to hear. That's a liberating epiphany.

I decided to write about Frank from my own perspective. Who I thought he was, what he meant to me and how I find myself telling others the inspirational things I learned from him. The first verse describes how we met and how he described himself in his own writings. Actually, he described himself many ways and also included and owned how others described him. That's just so cool. I picked some of my favorite and more picturesque words.

The second verse is me telling others in an honest and direct fashion my personal societal position using Frank's words. Frank's words internalized become your words and your personal perspective. I feel I did that here. The final line is my favorite quote of Frank's "Blow realities apart!" We shared that philosophy. I've spent my life doing exactly this. Taking things society holds sacred or as indisputable truths, smashing them and handing them back in a completely new form. This is reflected in the actual music as I will point out in a minute.

The chorus, simply put, means that everyone has already accepted the bullshit that's been fed to them. We all have in some way or another. I consider myself to be quite open-minded, but Frank was able to point things out to me about my own personality that I had never realized. Things about goals, status, fame and even patience. Hell, you had to be patient just to converse with him. He loved to call me on my own bullshit. While we didn't get to spend a ton of time together, the time we did spend was impactful. With Frank, you not only needed to be open-minded, you needed to almost start with a clean slate. The things he writes about and the perspectives he shares can be life-changing if you are ready to hear him. So I use the double meaning of the title to say that I'm "telling you like it is" AND that I wish to be "like Frank".

As far as the music is concerned, I went for a style that is intrinsically me. Anyone who knows my music will pretty much recognize the Vinnie style. The opening riff plays off the G minor scale using the flat 5 of the scale as more than just a passing tone but instead as integral part of the integrity of the line. This effect can be heard in the works of the great composer Lalo Shiffrin. The chords used for the verse is where I decided to turn a societal standard against itself. I used a Gm to a C# diminished 7th chord. This second chord is a rarely used chord in modern music. It often follows a plain major chord in older ballads. Two good examples are "Embraceable You" and "Witchcraft". Two classic American standard songs that are far from intense, offensive or aggressive. I decided to use these chords generally reserved for milktoast, white-person music in the most adrenaline pumping and aggressive manner I could, by which turning the societal norm against itself.

By the time we hit the chorus, we are into a series of 9th chords moving extremely fast. The bass line boogies along with them in a finger twisting line that had

to really be practiced to play smoothly. The first of which is Eb9. This is a significant chord and was chosen for a very specific reason.

Anyone who is a schooled musician that has performed with Frank knows that Frank's "go-to" note was Eb. He growled it for his low notes and sang it an octave up for his high whining notes. He played with this single note in all sorts of ways. He could bend it, stutter it, sing it on the off beats and even do trail-offs. He would modulate to the minor third and down to the 7th. I say seventh because he would drop it a whole step to Db. This allowed you to really "jam" with him because he really "played" his instrument. In "My Weekend With Frank" you can hear him playing passages with me then turning it into a call and response. He was very creative with the things he could do with his voice.

So … I chose the chorus to be in Eb thinking I was going to include Frank's voice on this part. But having Frank's Eb playing with the rest of the chords got lost. So I developed a bridge in C. And what is the minor third of C? That's right Eb! So Frank's note really pops and gives that feeling of intensity and suspension I wanted to create. The last "ugh" hits with the final 13th chord perfectly.

I told you I gave this a lot of thought.

Musically, I screwed with convention several times. One of the horn players even argued that I had a mistake written in the sheet music. I assured him that's what I wanted. And when everything comes together, it sounds great. I can't think of too many songs that swing so aggressively that they almost feel like a hard rock tune. I love traditional swing. I wanted to merge this style with classic Andrew Sisters harmonies and try to make it feel like you were listening to a hard rock song. At one point we just flat out go into a Black Sabbath style version of the original jazz riff. Again,





Recording session at Vinnie Spit Santino's studio with Frank Moore, August 14, 2005, Van Nuys, California.

playing my own song against itself. I'm not even safe from myself. Also, each section builds upon itself. Lots of building and drop outs.

All in all, I'm very satisfied with the final song. I wish Frank could have heard it. Even more, I wish Frank could have joined me on stage to perform it. Somewhere in my mind, I know Frank would break my balls and find a way to tease me for spending this much effort on a bunch of details no one will ever care about. Which is the biggest "lifetime gift" that Frank has given me … humility.

So thanks again to Linda, Mikee, Erika and all the gang for allowing me to be a part of this. As with anything involving Frank, it brings out the best in me.

- Vinnie

LINDA CARMELLA SIBIO

When I first met Frank Moore I was working for artist Rachel Rosenthal. She recommended me as a performer for his piece "Wrapping/Rocking" at some big ball room in downtown L.A. This was in 1985 when downtown was still enticing, scary and artistic. The building was across the street from the Los Angeles Theater Center.

When I walked in I immediately knew this was some kind of alternative underground scene. It was raw and primitive. Just my style as I was also assisting in starting a homeless theater troupe out of The Inner City Law Center. I didn't know what to expect about Frank as Rachel had not said anything except that he was an interesting well known artist.

As I walked up and asked for Frank Moore I saw a slender woman talking to a quadriplegic man by making sounds and forming words as the man, with a pointer on his head, pointed to a board of letters! He would nod his head and make the strangest sounds I had ever heard when she was on the right track. After asking around I found out her name was Linda Mac and she was Frank Moore's right hand woman. It was frightening and exhilarating meeting Frank.

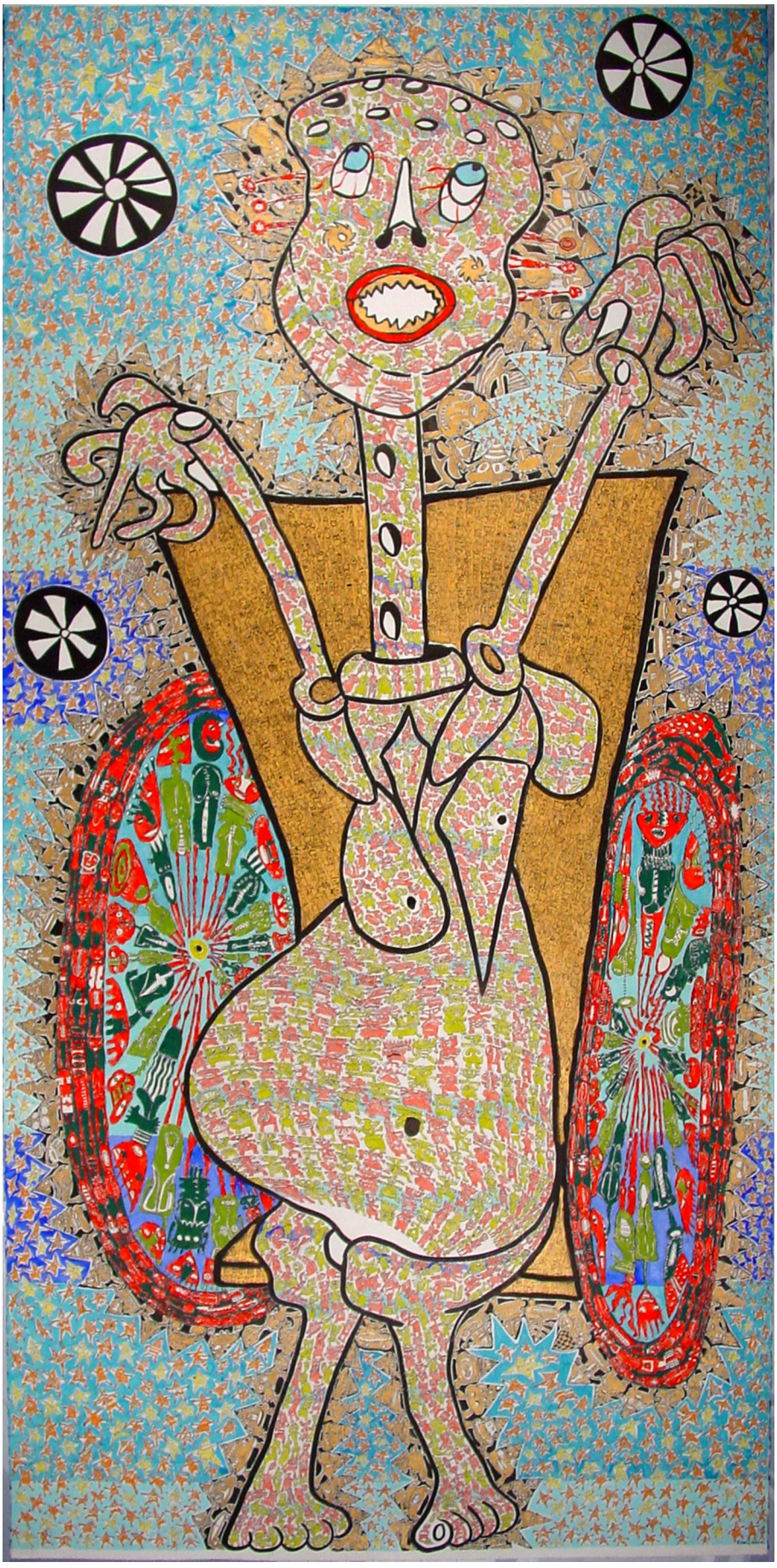
I was told by Linda that I would be naked sitting on Frank's lap with two other women making abstract sounds vocally and that people would be slowly wrapping us in cellophane. Sounded easy enough so I said I was in. I had never done a completely naked scene at this point but taking off my clothes in this strange ball room seemed like the natural thing to do. The piece started at around 8PM and ended sometime in the wee hours of the morning. I found making these deep guttural sounds over and over again for hours put me in a deep trance and made me very vulnerable.

After it was over I made my way back to my apartment in Hollywood, The Nirvana, and wondered if I had experienced something deep and magical or something dangerous and life threatening. I couldn't stop crying and my boyfriend, Nikos the heroin addict, was out gallivanting around the neighborhood in search of a good fix.

I thought that was the end of my relationship to Frank. A couple years later Linda Mac called me at Rachel Rosenthal's studio where I worked part-time and asked me if I would like to participate in an alternative film "Out of Isolation." We discussed that it was about being a quadriplegic and not being able to communicate with anyone because of the physical condition. She explained the character, played by Frank, had gone from nursing home to nursing home and was treated in a demeaning way. Everyone thought he was stupid. The thing is, she explained, that he is a very sensitive and intellectual person misunderstood by this world of nursing homes and rehabilitation therapy. Finally, he meets a nurse (to be played by me if I accepted the job) that is sensitive enough to see that he understands what she says and responds to what she does. Throughout the very long film they break though intimate barriers that both of them had – his physical, hers psychological. In a way, it was sort of an erotic love story about isolation.

This was an interest of mine as I, too, because of my schizophrenia had been very isolated from others. People tended not to understand me and worked to alienate me. Even in my acting classes and at Rachel's studio I was considered "weird", an outcast.

So, I accepted the part and was told we would meet to go over the script on a Saturday morning and then film directly thereafter. I was wondering how I was to memorize my lines, etc. but showed up when they arrived. They took about two hours to



"Trapped" by Linda Carmella Sibio.

set up the space and that was like a ritual. Both were very serious and said they would come and get me when they were ready.

As instructed I was dressed like a conservative nurse and brought a nice flowery dress for a more casual scene. The next 24 hours were to change my "idea" of "acting" and performance for the rest of my life. Linda Mac gave me direction and the script just had a few words on it. As I improved I felt the part immediately. A mean aggressive nurse with lots of defenses putting ice on the body of the character Frank played. As I put ice on the patient wailed and cried and was in such pain. It hit my core and the pain I had felt from a very desperate childhood and adult life. I became very vulnerable and sort of was in a trance of isolation and deep emotional feelings. As we filmed my barriers and feelings of fear and anger toward the patient turned into intimate moments where both of our lifetime barriers of isolation broke down.

I could never watch the film as it was so personal. I heard that Richard Schechner of The Drama Review had some great things to say about it. All my knowledge of the finished work has come from people who have seen it. Many have said it was a "porno" movie others have seen the true meaning of the piece where two individuals work their way "Out of Isolation."

Many times when my boyfriends would beat me up or I experienced the violence I came to know as LIFE, I thought of this piece and what I learned from it. I learned that love takes many faces and that intimacy many forms. I must say that I had an unromantic love for Frank Moore that kept me going and helped me to persevere in this hard life of making art.

I will always think of Frank and even dedicated a painting piece I created called "Trapped" to him.



Frank Moore and Linda Sibio, stills from the film "Out of Isolation".

HOW LINDA MET FRANK
LINDA MAC

Questions from reporter Will Harper for an article he was working on about Frank for the East Bay Express*, 2002.*

Will: If you don't mind, can you tell me a little bit about yourself? Where you grew up, what you studied, where you were in your life before meeting Frank?

Linda: I was born in Philadelphia and grew up both in the city and in the suburbs. I was the oldest of eight kids. My mom was 17 when she got married and had me when she was 18. She seemed very young to me as I was growing up. My dad worked at the family beer distribution store and I grew up hanging out in that storefront singing and dancing for the customers in North Philadelphia. I went to Catholic schools through high school, going to a private school until fifth grade, which my father's family paid for. I was the first one in my extended family to go to college, going on student loans.

I'm not even sure where the idea to go to college came from, because it was very much not there in my family environment. I think it had mostly to do with the fact that I saw my prospects as very limited and had a sense that there must be more out there, but I did not have any access to it. I was going to college as an access point to more possibilities. I was very clear that getting married and having kids in the manner that I saw it happening around me was not the way I wanted to live my life. One thing my mom had drummed into my head was to live out my dreams or I would be sorry later.

So I went to Pennsylvania State University and attended the local campus for the first two years. I majored in English Education, but I was taking the path of least resistance as far as my major was concerned.



Frank Moore and Linda Mac. Photo by Jim Appleton.

I took the classes that appealed to me as much as possible because my ambition laid in finding what was "real" about life … what was "true". I could sense there was a lot of bullshit, but felt I was surrounded by fog and was trying to make my way through it. The pivotal classes I took that I remember was one of the first Women's Liberation classes offered and in my last semester I took a psychology class on the subject of Psychology of Consciousness. Both of these classes blew things open for me. I got my Bachelor's Degree in 1973.

Through the psychology class I started attending a weekly group that did meditations and studied various "mind expanding" techniques which led eventually to me moving to Oakland in 1974 with $500 in my pocket and not much else! Before moving to Oakland I spent a year substitute teaching high school and junior high in Philadelphia's inner city. That was very intense.

I came to the Bay Area to study and then facilitate the Fisher Hoffman Process which I had gone through in Pennsylvania. I quickly became disenchanted with the "growth movement" and decided to get a "normal" job and be with "normal" people. I got a job at a travel agency on Bancroft Way, Don Travel, based less on my skills and



more on the fact that the manager liked me. It was while working there that I met Frank!

Will: Which reminds me, would you share the experience of meeting Frank the first time? What attracted you to him? Did it take a while to see past the disability and see the human being?

Linda: At the point that Frank rolled into Don Travel in his motor chair, I was at a point where I was waiting for something to break open for me. I was very aware of what did not work, but couldn't quite put my finger on what would work. I had some very vague sense that it had to do with community and depth in relationship, but didn't know how to actualize that.

When Frank came wheeling into Don Travel, driving his own chair by means of a pointer attached to a bright hard hat he was wearing, my first thought was, "I hope he doesn't come up to me!" And, of course, he came right up to me and inquired about air fare to New Mexico. I'd say it took less than a minute to "see" Frank. Probably as soon as I made eye contact and started talking to him. In order to read his board I had to lean over the high airline-type desk that separated us, and as Frank tells the story, he could see down my dress, and I never wore a bra. He then said he had this play that I would be great in and I was charmed! (There was no play, but he says he was willing to create one, if necessary!) He said if I gave him my phone number, his wife would call me to arrange a time for us to get together to talk about this play. So, I thought, well, that seems pretty safe, there is a wife!

I really knew on the spot that this was the breakthrough I had been anticipating. I could feel it within minutes of meeting Frank. And somewhere in me I knew that if I didn't take this opportunity, then I was full of shit in terms of wanting "more" in my life. And it wasn't about "the play" at all. It was about what I felt from/with Frank. On one level it was very scary, but I wasn't relating to it on that level at all. I met Frank at the apartment on Dwight that he lived in with Debbie, Jo and Ray and their two nine month old babies, Koala and Ki-Lin. I loved the feel of the house and the relationships among the four adults and two kids. I met with Frank in one of the little bedrooms that he used as his study and painting studio. We sat there and I read from the binder of his many writings about life and relationships and how it all works. Everything clicked for me immediately. I don't remember the subject of the play ever even coming up again.

Frank started showing up at Don Travel with money to take me to lunch. My boss, Jo, loved Frank and always scooted me out to have lunch with him when he showed up. I remember very clearly the first time we went to a restaurant together and the experience of ordering and buying the food together, and me feeding Frank and us talking and I don't think I ate much. It was so overwhelming, in a good way.

Within a week or two I quit my job and started hanging out with Frank full time. That was in the fall of 1975 and we've been together ever since.

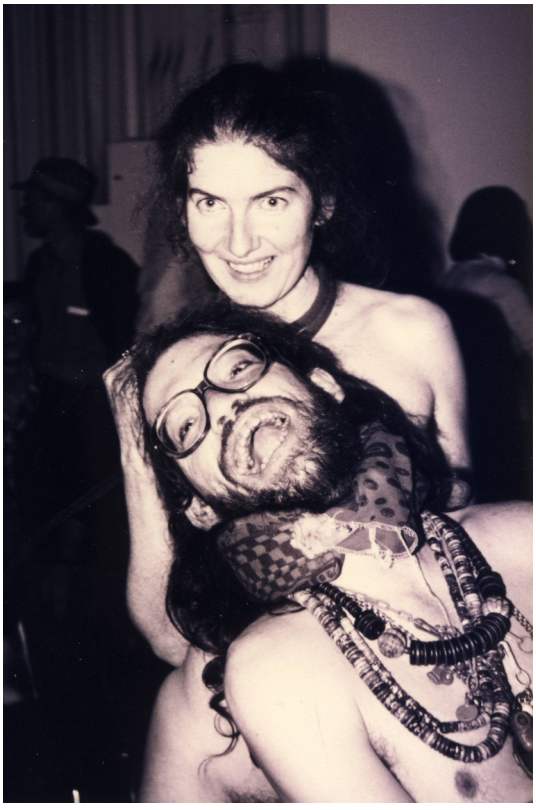
I hope I didn't tell you way more than you wanted to know!

LINDA MARY MONTANO

DEAR FRANK,

You smelled my old, crusty, immobile, stinky, unmovable, halitosis FEARS. When I sat on your lap, you absorbed them. Do it again, because they came back.

IN LOVE,
LINDA MARY MONTANO



ABOVE: Frank Moore and Linda Mac on the Atlantic City boardwalk.

LEFT: At National Poetry Week's Performance Poetry Bash, Fort Mason, San Francisco, California, 1998.

MARK SONNENFELD
EDITOR AND PUBLISHER OF MARYMARK PRESS

I was sad upon hearing that Frank Moore had died. He and I met through the postal mail during the 1990's and kept up our envelope exchange for years. Frank's mail always had this feeling of optimism and excitement. I recall Frank would often enclose a flier or two promoting a performance event that he had just done, or sending one that was soon to happen. I truly admired him for being out there like that, even though I did not fully understand the nature of these performances. I regarded Frank Moore as someone who embraced artistic experimentation to the max, whether it was in film, in performance, in sound or on paper. Another credit was his involvement with internet radio. It was a privilege having my spoken-word sound collage tapes periodically featured on his show. Frank Moore was a visionary and an idea man and I feel his passing has marked the end of an era. My deepest condolences go out to those who were closest with him.

MARSHALL WEBER
DIRECTING CURATOR, BROOKLYN
ARTIST, MUNCH GALLERY, NYC
ARTIST, ORGANIK

Back in the early 1980's when I was curating at Artists Television Access (ATA) I met a lot of very interesting artists who were really stretching the boundaries of gender, body image, sexuality, and conventional norms of ability. I was young and fairly naive and still had the ability to be shocked and bothered by many of the proposals for performance work that passed my way. Kristine Ambrosia, Michelle Handleman, Frank Moore, Aaron Noble, the Haters, Segma, SPK, Aziam Nuruddin, Leslie Singer and many other performers challenged my perceptions of who I was, what I took for granted, while teaching me about the invisibility of privilege, and the limitless possibilities of human expression.

These were artists whose courage provoked intense aesthetic experiences.

It was quite an education. When Frank came in with Linda to talk to me about showing at ATA, he had me convinced, ATA wanted to support this artist's work. I could never say no to Frank, and tried to schedule him in at ATA whenever he asked and it was possible. The fact that Frank and co. always paid rent for the use of the space and took care of all details of every performance only made working with Frank easy. Both Frank and Linda were great to work with, a consummate professional and an extremely funny and perceptive person.

Frank and his crew in performance were always very intense. The guru like deference that Frank received from his troupe and even audience members was often too much for me and I didn't always stay through all the performances. The potential of any performance to devolve in a sensory, if not sexual orgy, really intimidated me, though I respected the always gentle vibe in the performance space and never worried about anybody getting hurt at Frank's shows. No one ever complained after a Frank Moore show. I'd come back to close down the space and the crew and audience would be sweaty, happy and exhausted.

A first talking with Frank was challenging, his vocal and physical style, his sometimes impatience with the 'translation' situation that his alphabet board and/or Linda facilitated was daunting. It's a shock to realize how prejudiced one is in terms of so-called normality or ability. Once I got familiar with Frank's rhythm I could understand Frank's extremely emotionally informed and subtle expressions. Having a

one on one conversation with Frank was pretty amazing. It's funny once the ice breaks all the sudden you understand that you understand. I had some pretty interesting conversations with Frank, he was extremely smart about performance art and his thinking was complex and informed with a very sharp sense of humor.

Frank and I had some pretty intense arguments about whether his work was about the formation of a cult or a performance troupe and I will never forget Frank's screaming braying laugh which usually indicated a let's agree to disagree resolution. Frank had some intense joy in his life here on earth and I respected that highly. People often interpret the work of differently-abled people as solely therapeutic or solipsistic, their works perceived as limited by a kind of aspirational focus. Sure, maybe sometimes, but isn't all human work like that in part, no matter what our abilities? The point here is that Frank's work, like all committed artists, went beyond his concerns about himself or his situation, he worked hard to make art and he worked hard to bring an aesthetic experience to people who were willing to participate in his work. I was glad to know him and sad that he didn't live forever. But his energy and legacy live on, I felt privileged to know him and work with him.

peace, Marshall Weber, Brooklyn, NY 2014



FRANK MOORE. MORGAN FREEMAN. FEATHERS. AND CHICKENS. A LOVE STORY BY MISSY JUBILEE

Frank Moore is the first person who encouraged me with this projekt
And he did it not needing anyone else to agree
I would not be able to do what I am doing now
if it weren't for the pitched battles Frank fought
in the epic Erotica vs Porn wars
of the late 20th century

He did it alone
Now there is a community
But its his 'hood
His street corner
His South Central
No one should forget that
Especially artists with Warhol stars in their eyes
And Basquiat pretensions
Because we stand on the shoulder of a giant big ol' Frank
I hate cliches
But sometimes there is only one right way to say something

Last year, I lost two of my greatest creative influences
Frank Moore & Lou Reed
Unfortunately Bukowski died in 1994
Dammit
I wish he had have lived until 2013
I always prefer things in 3's
It would have been more poetic
More balanced
More tighter
More neater

But life isn't neat
Art isn't neat
And sex certainly isn't neat
Well mine isn't.
I bet Frank's wasn't either
Cause neat is restrained
Like an idea in a strait jacket

You're very very neat when you're in a strait jacket
Like someone ironed your bestest whitest shirt
with a metric fuck ton of weapons grade starch
But you also can't do anything strait jacket'd up
Except blink
Hannibal Lecter like

And that is what mainstream society does
All day long
Every day
Blink
A lot
While saying what the fuck??

I loved it when Frank made society say 'what the fuck??' a lot

Don't get me wrong
I have nothing against strait jackets
They have nice buckles, and lots of them
Like punks and safety pins
Very stylish
Very Jean Paul Gaultier circa 1990
And some of the best artists have worn strait jackets
While society checked on them
To see if they were safe
From their dangerous arty ideas

But God said to Frank
Strait jackets are too easy for you Moore
You got the look & smell of a Houdini about you
I couldn't restrain that homeboy either

So I'm going to design a special strait jacket for you
I shall call it an affliction
Cool said Frank.
And since I think you have so much potential Moore
I think I will put you in a special kind of strait jacket
For your whole life
You up for that challenge big boy?

Frank nodded
Fair enough said God
Let's get busy

On the 7th day, God rested
And Frank rested
They had a Lemon & Gingergrass tea together
And God said to Frank in a Morgan Freeman overdubbed voice
I'm pretty damn impressed white boy
With your handy work
You got shit done

A little said Frank
Modestly

You make me look lazy God said
And that's not a good look for God.
Or Morgan Freeman
All powerful & all knowing. But lazy
How can I sell that in a fairy tale?

I can't
Because I can't think of anywhere
I can slip that into Leviticus
And not have me looking the world's biggest stoner
Quiet aside. I am.
But mum's the word
cause I got a note from my doctor
Back pain

So I gotta slow you down
How about for the next life
I put you in an underwater cave
In the Mariana Trench
Where all the Google dark fiber is running across the Pacific
With no oxygen
And only a pack of matches
and a Boy Scout manual
Maybe also a killer octopus outside the door

Okay said Frank
You're the boss
Besides
I don't like things too easy
But do caves have doors?

I'm God, they could have a two car garage if I wanted
Fair point Frank said
Although still quietly dubious about the value of a door
on a underwater cave

Early in the project, I hid my face
I was tainted by the porn industry
Frank was always at me to show my face
But people will think I'm doing porn Frank

Frank just sighed

After he died, I did show my silly face
The world didn't end
People didn't throw fruit at me in the street
Or contemplate some good old Salem witch burning
Well, maybe they did
Either they didn't tell me about it
or the fruit missed me
while I was looking in the butcher's window
at all the dead meat
looking like bad porn

Or maybe I'm just oblivious to crap opinions
Like Frank

I guess Frank was saying
that it was time for me to stand on my own two feet
And be proud of my work
Take a teaspoon of concrete Princess and harden up Frank thought dismissively
It's 2013.
Not 1980
You got it easy
Back in the day
I lived in a cardboard box
behind the porn factory

That was good advice Frank never gave me
I heard what you didn't say Frank
Loud and clear
Received
Noted
Actioned
Done
Tick that fucker of the list

Frank was right
As usual
You bastard
How is it that you are all knowing I asked Frank
He just smiled
I got connections he said

Frank made me realise
that if you're an artist
you must stand behind your work
If you don't, no-one else will

It's called artistic integrity girlie

He liked to call me girlie when he gave me non-existent advice
Probably cause I'm a girl
I guess

He convinced me that erotica isn't porn
Kinda like using a feather
Rather than using the chicken
A dead chicken
Not a live one
Cause that would just be weird

Dead chickens
Death
The concept of death
It all scares me

Again
Frank is pushing the boundaries
Leaning in and going where I fear
Death. Not chickens
Always leading
That is Frank to me

I followed you into erotica Frank
I will again follow you again
Into death
At some point
At some stage
When Morgan Freeman says the time is right

This is an ode to Frank
Is it short & succinct?
It was supposed to be
But no

Because
Pablo Picasso said
I start with an idea
And then it becomes something
Else

This is something else
Frank would have wanted it to be something else
Anything else

When we meet up, I will have two questions for you Frankie boy
How the hell did you get so much done?
I tried tie-ing my hands behind my back
And painting with a brush in my mouth for a day
I didn't get much done that day
Didn't mind the hands behind the back all BDSM like
But I gotta say, my mouth hurt like hell
You ever had a cramp in your mouth?
It's not a picnic or overly joyous

Second, have you and God ever been seen in the same room at the same time?
Frank?
Frank is being strangely quiet
Hmmm

Short story long
Frank always made me feel lazy
You bastard

Who knew Morgan Freeman was a white boy in a wheelchair?

Peace, love & things Frank

p.s. Frank, what's the deal with Platypuses?
Were you smoking it up that day?

PAMELA KAY WALKER

Frank Moore is a thin, wiry man with a body full of energy. His arms and legs spasm and shake with the beat of cerebral palsy. His speech is difficult to understand, so he often communicates by using a pointer on his head to indicate words or letters on a board.

Frank typically dresses in tie-dyed clothes from head to toe, and his power wheelchair is brightly decorated. He wears humongous glasses and drools through his misshapen teeth. Wild hair flies around his head and his chin is covered by a straggly beard.

Have I just described an erotic genius? Yes.

Frank usually has a crowd of people around him, adoring him, touching him, being close to him. He has helped many people learn about their erotic energies and to express themselves more fully. He focuses on touch in much of his art, encouraging people to be playful. His performances have a reputation for being wild and shocking, yet moving.

During the 1970's Frank performed with his cabaret, "The Outrageous Beauty Revue," at a San Francisco nightclub called the Mabuhay Gardens. Men in wheelchairs singing "Macho Man" with pride and gusto is one example of the types of things they did.

The first story I heard about Frank tells of his entering the stage in his power wheelchair, totally nude. Several women lifted him and laid him on the floor. They poured spaghetti on him and the performance consisted of their eating it off his body.

For Frank to expose his body the way that he does helps many people to feel less self-conscious about their bodies. Body acceptance is a beautiful thing; lack of body acceptance is an ugly thing. Frank shows that the line between "beautiful" and "ugly" has more to do with how one feels than with how one looks. He does this as work/play/art. After seeing Frank proudly display his unusual body so easily, with no sense of shame, I began to flaunt my atrophied legs almost as much as I exposed my cleavage. I began to feel comfortable in shorts on hot summer days, and to attend gala functions in short skirts and nylons. Frank's influence enabled me to attend the "Exotic Erotic Ball" in a revealing outfit that led to four compliments on my legs, three sexual propositions, two requests for dates and one proposal of marriage. For several years I have also danced scantily clad in San Francisco's annual Carnival, resulting one year in a photo of me in "Utne Reader." Whether on stage, at a costume event, or in the public, my legs don't have to be hidden. I wouldn't go so far as to say that Frank turned me into an exhibitionist, but his head-stick euphemistically pointed me in that direction.

Frank also taught me to be freer in creating my art, to worry less about who it might offend. He is always pushing boundaries. In 1990, he was one of the handful of NEA funded artists that Senator Jesse Helms demanded be investigated for "obscenity."

I admire the work that Frank has done regarding free speech and anti-censorship. I heard him on public radio once, at a time when many artists were being censored. Knowing that it is almost impossible to understand what he says, Frank went on the air and said the seven dirty words that are not allowed on radio. It was hysterically funny, one of the cleverest broadcasts I've ever heard.

Speaking of censorship, I want to take a side road for just a moment to talk about the current threat to freedom of expression in our country. If society wants to protect itself from "difficult" images, disability is a



Pamela Kay Walker guesting on Frank Moore's Shaman's Den show, March 9, 2006.

prime candidate for censorship. Many people are uncomfortable with disability related material, sometimes even finding it disturbing or offensive. People can be afraid of us and they may fear becoming disabled themselves. These fears not only create obstacles to inclusion, but they give an impetus for people to avoid us.

It is important for artists with disabilities to be able to express themselves, even (or especially?) related to sexuality. We've been told that we are not sexual beings, but some of us are challenging that through our artistic expressions. It is important that artists with disabilities not be censored. Freedom of expression is our ally.

The trickiness of anti-censorship is that if we want the freedom to say what we think, we need to let others say what they think. I have a right to talk about how I think my body is beautiful; others have a right to call my body deformed. I have a right to say that it is my opinion that many people with disabilities who want to die need better support, not death; others have the right to say that it is their opinion that a severely disabled life is not one worth living.

Unfortunately, under a "freedom of speech" banner, sometimes people deviate from anti-censorship to action or incitement to action. An anti-abortionist group had a web site that listed the names and home addresses of doctors who performed abortions. It encouraged anti-abortionists to cause physical harm to the doctors and their families. Freedom of Speech means that the anti-abortionist group had a right to have a web site stating their opinions about abortion; it does not mean that the group had a right to encourage violence.

Jack Kevorkian has a right to his opinions about assisted suicide, but so do the Not Dead Yet folks. Kevorkian can easily get the press to cover his side, but where is the press when a spokesperson for an opposing organization has an opinion? One form of censorship is failing to tell both sides or suppression of a story.

Censorship/anti-censorship can be a fine line that will likely never be permanently drawn. Frank Moore states on his website:

"… there will always be thought-cops and other forces of repression with their cold mugs of hemlock. We artists who deal in cultural subversion (some call it corruption of morals) should always be prepared to take that bitter drink."

Frank's work is considered controversial - pushing boundaries of body acceptance, eroticism, pornography, and sexuality. I don't always like the messages he conveys, but I respect his work immensely. And, sometimes I have thoroughly enjoyed his work …

… like the time he performed on stage with Nina Hartley, a famous adult movie star. Frank sat in his wheelchair while Nina danced with him, wearing only thong panties. Three nude people moved in circles around them, wrapping them in white toilet paper, tin foil and Saran Wrap. It was

beautiful, erotic, playful, and completely wacked. Typical Frank Moore.

Frank is respected as an artist across the country, from Greenwich Village to San Francisco. The last time I saw him perform was at a benefit for Annie Sprinkle, a famous erotic performance artist whose houseboat had burned down. Dressed as Sonny and Cher, Frank and his wife Linda sang "I've Got You, Babe." Frank is so far over the edge that most of us cannot even see him. He's the kind of trailblazer that is a hard act to follow. I interviewed him in his home once for the Barrier Free TV show, but the experience was so surreal that my memory of it is a dream-like fog. People tend to either love him or hate him. One thing that most will agree on: The man's got guts!

Frank Moore's name belongs in art history books, in a chapter on erotic artists. That is saying a lot when you think about the fact that society considers people with disabilities as asexual. My greatest respect for Frank is due to his persistent and primordial twisting of minds around that stereotype.

PATRICIA ROUTH (& BRIAN ROUTH)

I just wanted you to know that we both loved Frank very much and appreciated his tireless efforts to promote art and love making.

PAUL COUILLARD
IN MEMORIAM
FRANK MOORE
JUNE 25, 1946 – OCTOBER 14, 2013

"I […] encourage artists who have not been so blessed with bodies that mark them as misfits to aspire to be misfits anyway, to do misfit art anyway — even if you are handicapped by your normal body. Your road is definitely harder than my road. But that's life." (Frank Moore from Art of a Shaman)

Frank Moore was way ahead of his time — which is to say that he made his own time and made time his own.

Frank was born with a form of cerebral palsy that left him unable to walk or even speak. Luckily, magically, he was a fearless adventurer who managed to achieve what most radical and uncompromising artists only dream of: respect, notoriety, a loving tribe of family, colleagues and friends, and a profound and enduring body of work that encompasses performance, video, web media and writing. For Frank, luck and magic were qualities that could be nurtured: luck, by learning to bypass or reshape personal expectations that corresponded to limitations; magic, by delving into the power of human intimacy to transform reality.

Spending time with Frank felt a bit like taking a psychedelic drug: heightened intensity, an altered sense of awareness and bodily sensation, and a tendency for everyday tasks to take an eternity while being absurdly engaging. Eating together — which meant having to feed Frank, since he couldn't hold a utensil — could take hours, and was a messy, boisterous affair that sometimes shocked onlookers (especially restaurant owners and patrons) but was a sensual, libidinal celebration for those doing it. Talking with Frank meant speaking his words for him as he spelled things

out using a head pointer to identify letters on a tablet that was a bit like a Ouija board. It took time and a lot of attention and filling in the blanks and careful verification to communicate this way, but all of that effort contributed to a sense of the significance of what was being said. Sometimes being with Frank meant dropping words altogether, diving into a universe of touch punctuated by Frank's raucous cooing and frequent muscle spasms, and guided by a trust in the warmth, intelligence and mischievousness that seemed to pour out from his pores.

Frank actively promoted an image of himself as a wounded healer, a shaman who used performance art as a way to create a sense of intimacy and community and connectedness. He revelled in facing taboos and exploring the power of erotic play. Yet colourful and exuberant as he always was, Frank was also never afraid of boring his audiences, because he understood boredom as being a doorway to a different state of consciousness. Things always got way more interesting once the impatient ones left.

If Frank was a pioneer of intimate, body-to-body performance, he was also a champion of the way new technologies can amplify individual expression and creativity. Rather than focusing on a limiting image of his spastic body as isolating, he realized his body as a node of myriad connections and endless extension. So much so that even though Frank is dead, one might just as soon say that there is something prescient in his words still posted on the Shaman's Cave page of his website: "I am always here!" He is here, in the bodies he touched and invited to touch him, in the circle of caregivers who carry on his work, and in the vast archive of materials that his collaborators continue to upload to his website and Vimeo channel*.

www.eroplay.com
vimeo.com/frankmoore*

Based in Berkeley, California, Frank Moore's remarkable output of work included countless intimate ritualistic works for individuals and groups, an ever-changing popular cabaret show called *The Outrageous Beauty Revue* that ran for three years in the Bay area (San Francisco), numerous videos, publication projects (including a regular 'zine called *The Cherotic [r]Evolutionary*, personal manifestos such as *Art of a Shaman*, and his extensive website The Web of All Possibilities), even a web radio station (LUVeR) and a Vimeo channel. Along the way he attracted a community of creative collaborators, including his wife Linda Mac, colleague and former student Michael LaBash, as well as Corey Nicholl, Alexi Malenky and Erika Shaver-Nelson, who were with him when he died.

Frank Moore appeared in the first 7a*11d festival (1997) as part of a series called Five Holes: Touched, curated under the auspices of FADO. Frank's promotional text for The Cave Of The Metasensual Beast, his performance with Michael Labash and Linda Mac, asked audience members, "Will you let yourself be guided into the cave of passion, imagination, healing human exploring touch, and the unlimited erotic possibilities of blindness? The Beast is waiting for you!" Staged in the basement of Symptom Hall as one of eight simultaneous performance installations, the piece took place in a fabric cave where, unbeknownst to the audience, Frank lay naked on a mattress. Participants were required to drink a small cup of "somala" (ordinary tap water infused with thousands of years of mythological imaginary around the ability of magical elixirs to invoke altered states,

* Frank's Vimeo channel was terminated by Vimeo in August 2019.



Frank Moore and Paul Couillard, Toronto, 1999.

provide protection, and bestow magical powers) and then allow themselves to be blindfolded before entering the cave. Only a few audience members were allowed to be in the cave at any one time. What happened inside the cave was determined by — and remains the secret of — the individual participants. This was Frank's second trip to Toronto; the first was in 1995, when Pleasure Dome presented his work The Passion Cave at CineCycle. Frank returned to Toronto once more in 1999 as part of FADO's TIME TIME TIME series, orchestrating Dying is Sexy, a 48-hour erotic, musical, ritualistic, intimate, personal experience that featured a cast of friends, artists and musicians from Toronto and the United States.



PAUL GRIFFIN AKA CAPTAIN FRED

Dear Mikee and Linda,
Here's an anecdote I can share with you now … I was at San Francisco Liberation Radio doing a show and chatting with Richard Edmondson. He was scheduled to be a part of one of Frank's shows and asked me, "What's it like being interviewed by Frank?" I told him that it is a slow process and he wanted to know why. So I told him, "Well, Frank is sitting in a wheelchair with a table that has letters and words written on it. Then he points at letters with a stick attached to a headband." Richard said, "You're kidding!" No, I said, he's a quadriplegic. Technically, that's not accurate, but … Richard wasn't aware of Frank's challenges because all of the communications between them were done through email, and in cyberspace there are no physical cues. I can just imagine Frank sitting in front of the computer slowly tapping out messages one click at a time for as long as it takes. So it takes a little longer than usual. Not a big deal. Actually, sitting with Frank for a while, I felt like we could communicate mind to mind. I could follow his train of thought and reach an understanding. Anyway, it was great knowing Frank and thanks to the internet, he will be reaching many minds well into the future.



Paul Griffin on Frank Moore's Shaman's Den, August 27, 2000.

PAUL KRASSNER

I've always been obsessed with communication. When I published a countercultural magazine, *The Realist*, my unspoken mission statement was "to communicate without compromise." No wonder my favorite book was *Johnny Got His Gun* by Dalton Trumbo. It was a novel about a soldier so severely wounded that, with the aid of modern medical technology, he remained alive but limbless, without the senses of sight, hearing, smell and taste. He had nothing left except the sense of touch and his consciousness. And the timeless urge to communicate.

So you can imagine how much I anticipated meeting Frank Moore. His family had invited me to participate in a no-holds-barred dialogue with him. He was able to communicate with the aid of a pointer attached to a headband, which enabled him to spell out words on a talking board marked with the letters of the alphabet, a few words like "yes" and "no," and the numbers 0-9. It was truly a slow process, but we were fuckin' COMMUNICATING and it was a truly delightful and stimulating conversation.

I was in awe of Frank's determination. I was beginning to get tired, but as long as he was pointing out, letter by letter, words and sentences and paragraphs, I was simply not going to stop. Not that this was any kind of competition. Ultimately, we came to some kind of mutual conclusion to our discussion. It's just that a byproduct of his method of communication happened to be that he caused the Energizer Bunny's batteries to melt. The medium was indeed the message, and it sure was inspiring.

OPPOSITE: Frank Moore and Paul Krassner at Frank's Berkeley home for "A Conversation Between Two Muckrakers", 1994.


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MR MOORE

PAULINE OLIVEROS
FOUNDER DEEP LISTENING INSTITUTE, LTD.
ARTS DEPT., RENSSELAER POLYTECHNIC INSTITUTE

Hi Linda,

Thank you for your invitation to write a few words about Frank.

Playing with Frank was an unforgettable experience. His energy and enthusiasm for music was deep.

I had my accordion and Frank tackled the piano fiercely! He used his fists to activate the keys in energetic clusters of sound. We had a great improvisation with energies colliding in sweeps of phrases that danced through the space in his living room.

I appreciated the opportunity to play with him. I am sure that his memory and archive will be inspirational for artists with disabilities for a long time to come.

All my best,

PO



Pauline Oliveros (accordion) and Teresa Cochran (flute) jamming with Frank Moore (piano) on Frank Moore's Shaman's Den, November 19, 2000.

MICHAEL PEPPE



Frank Moore was one of the greatest and most courageous artists I have ever had the honor and privilege of collaborating with. He was endlessly creative in a great variety of forms and genres, emotionally and sexually fearless, fiercely challenging of all social taboos and relentlessly provocative. But what was always most wonderful and incredible about Frank was his laser-sharp sense of humor: I can still see the sly, ever--mischievous twinkle in his eyes, always goading you to go further in whatever direction you were moving. He could do it all: write, paint, sing, play keyboards, perform, inspire, challenge, embarrass, shame, infuriate, terrify. What performer has been blocked, evicted and permanently banned from more spaces and venues in the liberal Bay Area than Frank Moore? To me that's a badge of courage and greatness if there ever was one. As the very wise Soren Kierkegaard said: "Talent arouses a sensation. Genius arouses opposition." Having known Frank since sharing the bill with his Outrageous Beauty Contests at the also great Dirk Dirksen's Mabuhay in the early 80's, through many shows with the Cherotic All-Stars and Fluff Grrl, and many jams and Shaman's Dens, I'm here to tell you Frank Moore was not only a kind of genius, but a great man, and should never, and will never, be forgotten.



Michael Peppe (at keyboard) on Frank Moore's Shaman's Den, May 22, 2005.

RAY STEVENS

My wife asked me to send you any memories etc. I may have. It was a long time ago and a not too clear headed time at that so my memory is sparse and not very trustworthy.

I remember visiting the house where you'all lived once, I don't know the reason, but, as a clue for you it may have been with Jeannie MacDougal. I have no idea how to contact her but I think she may be an important source. Jeannie was a counseling psychologist who worked with people in the disabled community in Northern New Mexico. We worked together for the DVR Services for the Blind for a time. This brings back a memory of a conversation I had with my supervisor at DVR. His name was Basilio Roybal. He had polio as a child and walked with great difficulty and he was very sensitive to the problems of being handicapped. Anyway, he had seen a hippie street party one weekend and noticed a fellow in a wheelchair who appeared to have a feather or something in a headband. The man was being pushed around by some young women and seemed to be fully accepted by the crowd and having a wonderful time. It impressed him that the hippies were so compassionate since his life had been such a struggle in the Hispanic, Northern New Mexico world of the early 20th century. I told him who the man was and whatever I knew at the time about Unicorn and Basilio was beside himself with joy that someone with such overwhelming handicap had achieved so much. Little victories often go unnoticed.

I cannot think of anything else that is not already general knowledge, I hope this little bit helps.

REMI

What a special idea to honor Frank with a biography.

And also I think it is special that you ask me to share experiences I had with Frank.

I met Frank on the huge www just by surprise … it must have been the Vimeo movies that drew my attention.

I saw a man, with an ear-to-ear smile, like a King on his throne … with lots of activity around him.

Many beautiful people having a great time. Everyone (semi) naked.

First I couldn't believe my eyes, I had never seen anything like it to be honest ;)

I emailed Frank, and told him that to me it looked like scenes of the 1960's although I am too young to know.

The people looked so free and open … very special music too.

Frank responded, like he always did. Always with a great sense of humor.

He told me about your website and from then on he mailed me on a regular basis.

Always messages full of fun, joy and laughter.

What an inspiration this guy is … limited physically, very much so, but that didn't stop him from spreading love around!!

I wish I had known Frank longer. I think I have only known him for a year or so. Too short of course.

I'm sorry we never met!!

I wish you and the others good luck with the historic biography Linda!!

Much Love from Amsterdam!
Remi xxx

RICHARD WINGER
PUBLISHER AND EDITOR OF BALLOT ACCESS NEWS

In 2008, Frank Moore and his "political machine" set out to make history … he decided to try to jump through the hoops set up by state election officials, and qualify as a declared write-in presidential candidate in every state that has such a procedure, which is two-thirds of all the states. When someone is a "qualified" write-in candidate, the government counts his or her write-ins and includes them in the official election returns.

No presidential candidate has ever managed to get write-ins counted in every single state. Five states ban all write-in votes, and three states ban them for president even though they are permitted for other office. Among the other states, in order to be a declared write-in candidate, the candidate must submit a list of presidential elector candidates. This is not easy! Sometimes each candidate for presidential elector must file his or her own paperwork.

There are other problems. In a few states a write-in candidate must file a legal notice in various newspapers. In Illinois, the candidate must file in every single county elections office.

It is so much work, no one has ever managed to file successfully in all the states. Frank came closer than anyone else. In the end, he and his team got write-in status in 25 states. He was recorded as having received 55 write-in votes for president throughout the nation.* These are valid votes, just as valid as any votes cast for someone like President Obama or John McCain, the two leading candidates he was running against.

*Most of the states send in their official write-in totals to the Federal Election Commission, but unfortunately not all of the states send in the write-in results. The missing votes exist and are official, but not easy to find. I'm happy to go with the number 55. And Frank said, "We will never know how many really did (vote for me), or tried to."

LETTER TO THE FUTURE: "MY JOURNEY TO LILA WITH SHAMAN FRANK MOORE" BY WAVEFORMALPHA (ROURKE SMITH)

My favorite book in high school and the only one I can recall actually writing a report on was Carlos Castaneda's "The Teachings of Don Juan: A Yaqui Way of Knowledge". That was back in the days when me and a few of my teammates would drop tabs of Orange Sunshine and scurry off to the mandatory ritual of a Friday Night football game. Our way of giving the finger to the "Man" and letting our "Freak Flag Fly". We didn't know anything about set and setting, and more than a little reckless with our psyches. But hey, what's a growing boy in a disenfranchised backwater town suppose to do?

To the complete amazement of our fascist coaches, I mean after all we were nothing but a bunch of stinking godless commie hippie wannabes in their eyes, our team went 11-1 that season winning the state championship. Our games, needless to say, were quite entertaining, hilarious in fact, with some very strange and seemingly impossible physical feats. Little did they know we were tripping our minds out most, if not all of the time we were on the field. It was probably a good thing they didn't know, we would have been sent straight to Ju-vie for sure and our sectarian life would have been ruined forever … one could only hope … How we got away with it all remains a mystery to this day. And they say football is a shallow, good for nothing, brain damaging, militaristic sport. I guess it depends upon how and why you play the game …

One of the happiest days of my life was packing my car up with all my stuff and driving as fast as I could across the country to San Francisco, "The Golden Shrine of the Seven Hills", in my mind anyway. Leaving all those bad memories and broken hearts



Rourke Smith, 1989. Photo by Jim Appleton (from contact sheet).

behind and never looking back. I hit the lottery, I got accepted into Art School and nothing was going to stop me from pursuing my dream of being the best artist on the block. I made a promise to myself to follow my art to whatever its end may be, good or bad. After all, I had nothing else to lose, by the time I was twenty years old I had lost both my parents and I was estranged from the rest of my immediate family. And the few relationships I managed to muster hadn't worked out that well either. I was free so to speak, it gave me a certain artistic license with no boundaries except those I set for myself. It was a rough way to go but you got to play the cards you're dealt.

San Francisco in the 1980's was a Mecca for Performance Art. The whole City was like a giant lab for experimental artists. Artists of all types pushing the envelope of human potential and consciousness, breaking taboos left and right and having a hell of a great time doing it. I feel fortunate to have been a part of it.

"Communiqué"

"Communiqué" as a performance piece was a breakthrough for me as an artist. It changed the way I viewed the world and

defined the nature of reality in my mind. "Communiqué" was an culmination of years of study of Art, Science and Intuition. "Communiqué" was an experiment that manifested itself in an elegant awake dream. I had already been working with presence within environments and installations, using Robert Irwin's book "Seeing is Forgetting the Name of the Thing One Sees", and Hegel's "Phenomenology of Mind", but coming up cold most often than not. These environments and installations made of everyday items and found objects were still sculptural in nature creating certain moods and meditations. More visual than active, I decided to perform an action within the installation, which in turn, became a ritual.

The main elements of "Communiqué" came to me in a dream. I had been keeping a dream journal for a number of years prior. Experimenting with lucid dreaming techniques. I would set my alarm for 4:30 am to wake myself and then fall back to sleep in order to capture whatever dream I was having at the moment. Having a nice soothing breeze from a fan blowing help tremendously.

Dreams were always fertile ground for original content. This particular image, a pair of black shoes on a mound of dirt, not unlike a burial mound, transpired from a pair of black shoes left mysteriously behind after an all night party. I was sharing a loft in downtown San Francisco with two other artists, a photographer and a painter, we woke up one morning and noticed a pair of black wing tipped shoes set aside in the corner of the main floor. We all thought that they belonged to the other. A few days went by and the shoes hadn't budged, so I decided to ask about them. But no one knew anything or would own up to anything. We just figured someone got drunk and left them there.

Over a period of time, we all three, asked everyone we knew if they had lost some shoes, but no takers. After no one claimed the mysterious shoes my roommates and I tried them on. Too my surprise they only fit me. I got a good laugh and tossed them into my room. That night I dreamt of the elusive black shoes. The dream took place at night, I was walking alone through a moonlit trail deep in the woods. The shadows of trees stretched out before me. Winding down the well worn foot path I reached a meadow with a large barren oak tree sprawling out across dry grass. Underneath the big oak was a mound of dirt about two feet high four feet wide. From a distance, as I walked closer, I see something on top of the mound of dirt. As I reached the mound under the big oak I could see the pair of black wing tipped shoes resting on top. About eye level, dangling over the shoes, was a small bell. The bell was hung from a branch of the barren oak reaching over the mound.

The overall sensation of the dream was one of a riddle like most dreams. I always interpret the overall sensation of a dream not the actual imagery. But this dream had a lasting effect on me, an effect not easily shaken. I awoke from the dream and immediately jotted down every detail and over the next few days created an installation based on my journal notes. This installation would later become the "Well of Souls".

During this period I was also experimenting with iconic memory based on Carl Jung's book "Man and His Symbols", mental associations with significant symbols in culture. I would wander the streets of The City finding objects that I felt some connection to or affiliation with on a personal level. Items like a Chinese courtesan calendar torn and thrown in the gutter, pigeon feathers, oil cans, discarded condoms, liquor bottles, trampled "Jesus Saves" hand-

bills, etc. I placed everything in large Mason jars in order to preserve the object intact, exactly the way they were found. Like a medieval alchemist might. Eventually these objects were placed in a circle in front of the "Magic Bell Tree" at the edge of the "Well of Souls".

Simultaneously I had been working on a piece of sculpture called the "Magic Box of Self". A mysterious black box with a mirror secured to the bottom of it and a light activated lid that when opened cast a strange glow on your face as it reflected back into your eyes. I would place it here and there around the City and study the reactions of people who just couldn't seem to not open it and look inside. It always garnered a gentle smile. In my mind it captured the essence of a person's soul. I used it as the starting point for the performance.

Next was the problem of what action to perform within the installation. In the newspaper I saw an article entitled "Ox Walk slows Japanese Parliament to a snail's pace". In the Japanese Parliament when an opposing party does not agree with a mandate being proposed they protest by walking very very slowly to the ballot box giving their party time to negotiate a differing opinion. This "Ox Walk" action has been used to totally shut down the Japanese government. Nothing gets done until an agreement has been reached. I thought this was a great form of protest. Nonviolent, but effective. Also the slowing down of time was compelling too. I was very interested in the idea of "time" and our perception of time. So "Ox Walk" turned out to be the perfect time displacement action to perform within the "Well of Souls" installation due to its unexpected trance inducing qualities. Later I added what I called a horizontal pendulum, a lasso that I would swing over my head making a high pitched swishing sound as it whipped through the air.

Finally all the elements seem to come together and the performance was ready, time to take this baby for a test drive. "Open Studio", a San Francisco tradition, when artists throughout the City open their studios to the general public for an entire month. Usually in October. A fantastic vehicle for artists to ply their trade and for the public to experience art first hand. With no filters or censorship, straight forward take it or leave it. The way it should be.

I performed "Communiqué" a total of 16 times, two times a day on the weekends throughout the month. With each performance my audience grew larger and larger as the performance grew strange and stranger. Some people cried as I slowly walked the circle, others became restless and agitated. At one point even my roommate, a mentally unstable man, ran from the room knocking over things and yelling obscenities while calling my performance black magic.

From my perspective it was more of an out of body type experience. I could feel myself floating above the audience watching them watching me within the circle. A very strange and unnerving sensation. Odd though, not many people approached me or asked questions about the performance most seem to accept it as is or they didn't. Except for the very last performance late on a Sunday evening.

I was completely exhausted by this time and almost didn't go on because no one had shown up. But just before I was going to call it quits I thought to myself that even though no one had shown up it was still important to perform the piece. So right when I started the ritual a young woman came in and sat down in the seats behind me. I didn't make eye contact, I caught her out of the corner of my eye. Once again I entered the "Well of Souls" and walking slowly around and around the cir-

cle I began to drift. A trance was induced and I floated once again. This time though something was different, I felt absolutely free, no second guessing or lack of confidence. The young woman remain absolutely quiet and still, almost as though she was floating with me around and around the "Magic Bell Tree". The performance usually lasted anywhere from an hour to an hour and a half. It was completely my call, I ended it when I thought the task had been completed. This last performance lasted about thirty minutes or so, very short.

As I gently landed and came to stop the young woman got up and walked up to me and said, "I'm not psychic or anything but as you were doing your performance a name kept echoing in my head". I said, "Oh?" I was completely wiped and a little out of it. Then I asked, " What was the name?" She looked at me as though she had seen a ghost and said, "Sheila". I was floored and emotionally overwhelmed. Sheila was my mother's name, she had passed away three years earlier from cancer. And I loved and missed her dearly. I didn't know what to say. I never got the young woman's name and I never saw her again. But I do recall that she said she was a violinist with the San Francisco Symphony.

"Communiqué" was just a name I had for the performance, I never thought it would actually work. But it did. It became a portal into other dimensions. All I knew was I was driven madly to create and perform it. I had literally entered another reality and I needed some professional advice. I was way beyond what I thought Art could and should be, I knew I had stumbled across something much bigger and far more advanced than anything I could have imagined. Art School paled in comparison. I had stumbled into something along the lines of Shamanism. A place where Art, Science and Religion had become one. And also, the power of "Deep Love".

The next day, much to my amazement, my wigged out roommate was ranting about a photo shoot he had just had with a very weird character across the bay in Berkeley that hadn't gone very well. He handed me a flyer with psychedelic text that read, "Reality Shaping with Shaman Frank Moore". I ran to my room and picked up the phone then dialed the number written on the flyer without hesitation. I mean, what were the odds? A gentle female voice answered the phone as though she was expecting my call. It was Linda Mac, Frank Moore's long time partner and a mesmerizing spiritual being in her own right, she set an appointment for me to meet Frank.

I hopped on a BART train and shot through the Transbay Tube popping up in downtown Berkeley. I got off and walked through a quiet and average looking neighborhood on a bright sunny day searching for the address Linda had given me. I couldn't help but think of what an incredible place Berkeley, California really was, with it's dynamic and rich history of progressive movements and revolutionary ideas. And the impressive lists of famous thinkers and artists the small city had produced. I felt the chances were pretty good that my many questions would finally find some answers. I mean if not here, then where?

It was a modest house, a two bedroom with a garage out back. Not what I expected, of course, I'm not sure what I expected. I mean what does a Shaman's house look like? A ridiculous question I thought to myself. I walked up the steps to the front door and knocked softly. I was a little nervous because I was about thirty minutes early. I was very excited to meet Frank even though I knew little to nothing about him. Other than what I had subconsciously gathered from his flyer. It was a strictly intuitive gesture on my part. A leap

of faith if you will. Of course, on the flip side, Frank knew absolutely nothing about me either. A vulnerable situation for both.

The front door opened slowly and a very attractive slender woman welcomed me. It was Linda, her enticing voice matched her appearance perfectly. As I entered the house, a strange sensation came over me, like time had been suspended somehow. Like time had slowed down to a crawl. Entering the living room I was suddenly caught off guard by a very bewildering and somewhat spine chilling howling sound. As I turned toward it I saw Frank Moore for the first time. He had risen up from his large lounge chair with his arms wide open, in a burst of kaleidoscopic color, frailing about, his wild eyes, long hair and beard framing the most mischievous smile. I froze in place and nervously looked to Linda who was standing next to Frank. She had a slightly wicked grin on her face. I had no idea of what was going on. Then she looked at Frank and started conversing with him in the most amazing and intimate way. She rattled off several words in a choppy sequence then forming them into a sentence as Frank nodded this head in agreement. Linda turned to me and said, "Frank says you're late". My mouth grew dry and a large lump began to form in the back of my throat. I stood there in an awkward silence. Then Frank and Linda began to laugh. Then I suddenly realized that Frank was joking with me because I was so early and eager to see him. I laughed a deep belly laugh that seemed to break the tension. And all was well. No problem really, I had just walked in on dinner time at Frank Moore's house, a spectacle unto itself.

Linda handed me some material Frank had written and directed me over to a couch on the other side of the living room. I sat quietly reading the material and observing the situation. Frank and Linda picked where they had left off with Linda lovingly feeding Frank and eating her dinner. As I looked around I could see there were other people in the house. Two other very attractive women dressed in tie dye clothing in the kitchen preparing food and talking while a shy young boy peeped through a bedroom doorway to check me out. In the adjoining room, stacked with books and papers, semi abstract paintings hung on the walls, an older man was steadfastly hammering out something on the keyboard of a computer with an "Oakland A's" baseball game playing on the TV. It all had the air of a typical American family, normal I guess you'd say, except for the hippie tie dye clothing and minus the usual chit chat pleasantries. But this was Berkeley after all.

But there was something indescribable going on, I couldn't quite put my finger on it. I could tell that these people were special somehow. Their focus was absolute, their dedication undeniable. Their bond unbreakable. Sitting there on their couch I knew I had walked into something revolutionary and important and knew I wanted to be a part of it. Linda helped Frank to get cleaned up and sat him down in his motorized wheelchair, affixed a pointer to his head and placed his Ouija board on his lap facing out. Frank was ready and Linda placed her hand on the joy stick guiding Frank's wheelchair out to the small garage in their backyard.

"Welcome to my Cave", Frank spelled out on his Ouija board using the pointer strapped to his head. It only took me a few seconds to decipher his message. Linda opened the door to the garage and wheeled Frank in. I sat in a chair in front of him. He reminded me of a Magical Unicorn with his pointer sticking straight out at me. Frank said, "Tell me about yourself", as Linda left the room and closed the door behind her. I jumped right in and told him every-

thing that had happened regarding my performance of "Communiqué". Frank was the first person I had shared my experience with. Frank listen intently, asking me questions here and there about certain details of the performance. I went on for thirty or forty minutes leaving nothing out. I wanted Frank's honest opinion on what he thought had happened.

After I had exhausted myself Frank smiled another big mischievous smile and said, "See how easy it is!" I burst out laughing too. Frank knew how hard I had worked on the piece and how overwhelmed I'd been with it's result.

Frank and I hit it off, we became good friends immediately. I felt we even had a psychic link. I could anticipate what he was saying and he likewise. It was a fascinating exchange. We talked about art, philosophy, politics and "The Plot" and "The Combine". We had a lot in common and saw most things eye to eye. And if we didn't I figured I was probably behind the curve. Frank had a vast knowledge of many fields of study, a truly brilliant mind. Genius, I would say, and I don't use that word lightly.

I had brought some photographs from my portfolio with me to show him. He quietly took a look, scanning each one as I held them up. Then suddenly he stopped and spelled out, "There's no people in your photographs", with a slightly concerned look on his face. I just stared at him blankly for a minute because I never really even thought about that before. My photographs were desolate cityscapes and abandoned houses, empty and devoid of all life.

Then Frank said, "We'll have to work on that". And I agreed. Linda knocked on the door of the garage about then and came in. My session time with Frank was up. Linda looked at Frank a little hesitantly and softly asked, "How'd it go?" Frank perked up and spelled out, "Great!" I was very pleased and excited, happy. I thought to myself that I had just met my new best friend. Frank asked Linda to give me a small stack of his writings. A little lite reading to past the time. Then Frank asked, "Do you want to have another session?" I said, "Sure". Then with a smile and some sneaky giggling he said, "It'll cost you next time!" I laughed and said, "No problem, I'll cover it". From then on I was hooked and gladly so.

I walked back to the BART station floating on air, my head spinning. It all had seemed like a dream, an awake dream. Was Frank real I asked myself or was I having some weird flashback? I was exhilarated and full of a strange energy. Elation, I guess you would call it. I got to the station and boarded the train heading back to the City. It was a Sunday evening and the train was almost empty. I had a car all to myself. I sat gazing out the window watching as tunnel lights flashed by, one after another after another. Then suddenly something came over me. I started to shiver and shake uncontrollably. I became terrified and gasping for breath. I didn't know what was happening to me. I thought I was having a heart attack or stroke or something. I'd never experience anything like it before. My body convulsed intensely. It lasted for about twenty minutes and eased just about the time the train rolled into downtown San Francisco. I managed to lift myself up from my seat and staggered out the exit. I was still shaking as I walked down the sidewalk toward my studio. It took me a while to figure out that I had had an anxiety attack. I was dumbfounded. I guess my session with Frank was a little more intense than I expected it to be. That's Frank for you, he rocked people's world for a living and he was very good at it. It was a sign of things to come.

Make no mistake, Frank Moore was a very serious man and he took his work very seriously. He was not one to suffer fools. He viewed Art as a calling and not as a

career and pity the poor soul who got them confused. Frank was a fierce and uncompromising spiritual warrior but at the same time the most gentle and loving person you could possibly hope to meet. He was born with natural psychic abilities and used them to circumnavigate the nature of reality and it's "Web of Possibilities" through the power of "Deep Love". Simply stated he made the impossible possible. His life was a testament to that fact. As far as his disability goes, he considered it a gift. He used it as a tool to scare off the insufferable gutless, so-called "progressive", jellyfish Do-Gooders who'd pass through from time to time. Don't kid yourself, he was one of the most able people on the Planet!

At the time I thought Frank was 50 to 100 years ahead of his time. These days, I'd say more like a 1000 years. There is a "War in Heaven" people, and we're losing. But time is not linear, actions in the present can change the future and the past, so there's still a slim chance to set things right. Otherwise we will usher in "The New Dark Age", a technological nightmare that we may or may not survive. Frank could have been a Steven Hawking type Berkeley academic if he chose. He definitely had the credentials and opportunities. But Frank was a product of the 1960's counterculture. The years when literate America, and much of illiterate America, were more deeply interested in the whats and whyfores of the human mind than ever before, and, it seems likely, than they will ever be again unless there is a revolutionary change. Frank Moore was an original, a hippie phenomenon along the lines of Ken Kesey, Frank Zappa, Jimi Hendrix and the Grateful Dead. He'd never sellout his principles or beliefs for an easy life and a fancy house. Frank was all in, all the time. Frank was a disciplined Master, he lived in the "ritual head space" 24/7. Day in, day out, rain or shine.

It is said that ancient shamans were chosen at the dawn of time and drew their power directly from the celestial spirits and the divine being. Legend has it that the first shaman entered into competition with God and declared his powers boundless. So God put the shaman to a test. God took a young girl's soul and put it into a bottle. To make sure that the soul would not escape, God put his finger into the neck of the bottle. Accepting the challenge, the shaman flew through the sky, sitting on his drum, discovered the young girl's soul and changed into a spider then stung God in the face. God instantly removed his finger from the bottle neck and the young girl's soul was set free. Of course, God wasn't too happy about this so he cursed the shaman forever. One of my all time favorite legends, in so many ways!

Frank was a player in the Grand Cosmic Chess Game and suffered the curse of all the great shamans. For he was born into a culture entranced by illusions. A culture that spends its emotional and intellectual energy on the trivial and the absurd. And so propagandized that it believes its own bullshit. Not to mention the ridiculous medieval religious dogma that so many people incorporate into their subconsciousness. Not that Frank complained about it or anything. It was just simply part of the job. Frank was as American as apple pie, baseball and pickup trucks. But his work was so far outside the American cultural mindset that most people simply could not understand it. But Frank cared deeply about the human condition and the pain and the isolation that people endured. So it didn't really matter if you understood the "work" or not.

If you were called to work with Frank, all that was required was to have an open heart and a strong commitment. Then Frank would take it from there. It didn't

matter if you were an artist, a baker or a candlestick maker or even a lazy, good for nothing, lay-a-bout with a bad attitude. But, of course, there was an "adjustment period" that varied from person to person. For some, six months, for others a year or longer. After all Frank was exploring uncharted territories of the human mind and he needed time to figure out what made a person tick. To do anything other would be dangerous and totally irresponsible on a grand scale. And it didn't take Frank very long to figure out if a person was right for the work or not. Actually it was probably the reverse of that, usually the person would figure that out for themselves, Frank would just help them come to their own conclusions. These "adjustment periods" were something along the lines of creative Transpersonal Psychotherapy sessions. And No, not the simplistic fascist bullshit that Dr. Phil spews out on a daily basis!

Aldous Huxley's description is probably a little more appropriate here: "It is difficult to find a single word that will adequately describe the ideal man of the free philosophers and the founders of religions. Non-attached is perhaps the best. The ideal man is the non-attached man. Non-attached to his bodily sensations and lusts. Non- attached to his craving for power and possessions. Non-attached to the objects of these various desires. Non-attached to his anger and hatred; non-attached to his exclusive loves. Non-attached to wealth, fame, social position. Non-attached even to science, art, speculation, philanthropy. Yes, non-attached even to these." From the book "Ends and Means".

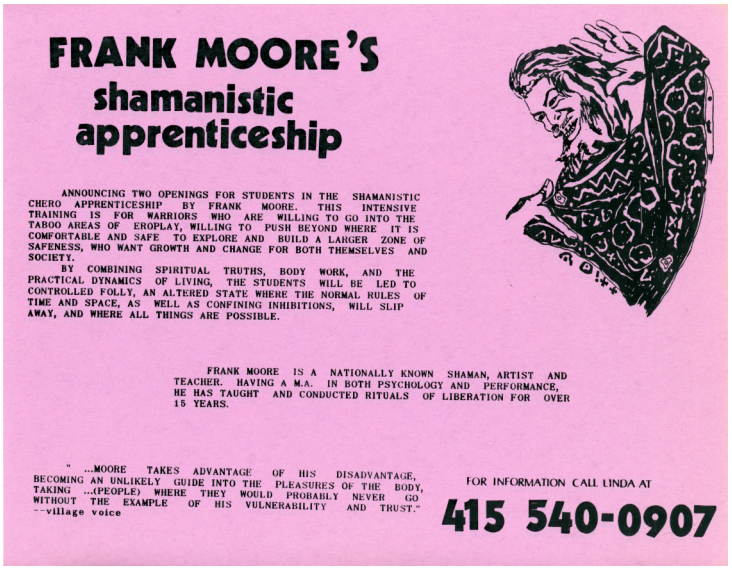
Frank was a wonderful therapist, kind and compassionate and usually right on the mark. Take it from me, I had my run ins with more than a few. Some of these sessions got pretty out there and intense. Exhausting, I'm sure, for Frank. I mean lets face it people, Americans are, by and large, not wrapped tight and usually a dysfunctional mess. Frank had to deal with all kinds of mental ailments, from psychosis, neurosis, phobias, perversions, sexually identity issues, anxieties, inhibitions, bad habits to awkward tendencies and sophomoric romantic delusions. Even the so called "well adjusted", often turned out to be the worst. And don't try to hold anything back, Frank would find out sooner or later. He could read people like a book. He had a tremendous talent for it, it was the essence of his Art and Magic. Sometimes Frank would design performances where these problems could be worked out in real time for everyone to experience. Shattering whatever the taboo might be through outrageous fantasy role playing exercises. Great fun and very interesting. But usually these sessions were absolutely private, one on one with Frank. What happened in the "Cave" stayed in the "Cave", just like Vegas! This way Frank could start building the intimate relationships that were demanded by the "work". If it didn't go in that direction for whatever reason, Frank was there to simply help people to live a better life. And he succeeded more often than not. One thing for sure, Frank Moore got results!

Now that the courtship was over and Frank was reasonably satisfied with your progress, it was time to go deeper into the "work" or walk away. Frank wasn't into casual social encounters so you knew if you decided not to move forward you would probably not see him again. Frank played for keeps, that was just the way it was and rightly so. No hard feelings, no regrets. Frank wasn't looking for perfect people, he was just looking for good people. Absolute trust, unconditional love and unwavering commitment were crucial to the "work". You had to sign your life over to Frank, and really, his over to you. Time to put your ass

on the line and sign on the dotted line, literally, entering into the "Initiation of Shamanistic Apprenticeship" and the "Descent into Madness".

This was serious business and if you had any doubts, now was the time to speak or forever hold your peace. Or at least until the next time your Apprenticeship agreement expired. Usually about a year, then you had to make your decision all over again. A yearly renewal of vows. If everyone took their commitment vows as seriously as Frank Moore did the divorce rate in this country would drop to zero overnight. It was an easy decision for me, even though I knew it was going to be a very hard thing to do. But I was as prepared as you can get. Frank had loaded me up with a wide curriculum of books to read and study. It was like getting your Master's degree in six months. The hardest I've ever studied. I had my head in a book just about every waking moment, I had a lot of catching up to do. Frank made sure I was very well informed and well versed on the subject. Because he knew I was going to need it. The "Awake Dream of Apprenticeship" is "experiential", it is not quantifiable by mere words written on the pages of a book. No matter how prepared you think you are, you are never quite prepared.

Here's a short reference list: All of Frank's books and writings to that date including "Cherotic Magic" and "Art of the Shaman". "Tao of Physics" by Fritjof Capra, "Shamanism; Archaic Techniques of Ecstasy" by Mircea Eliade, "Between Theater and Anthropology" by Richard Schechner, "Towards a Poor Theatre" by Jerzy Grotowski, "Paradise Now: Collective Creation of the Living Theatre" by Julian Beck and Judith Malina, "Bardo Thodol" or "Tibetan Book of the Dead", "Magic and Mystery in Tibet" by Alexandra David-Neel, "Sex in History" by Reay Tannahill, "The Metaphysics of Sex" by Julious Evola, "The Occult" by Colin Wilson, "Performance Anthology: Source Book for a Decade of California Performance Art" by Contemporary Arts Press San Francisco, "Stranger in a Strange Land" by Robert A. Heinlein. "The Center of the Cyclone" by John C. Lilly, M.D., "Function of the Orgasm" by Wilhelm Reich, M.D., "Cosmic Consciousness; A Study in the Evolution of the Human Mind" by Richard Maurice Bucke, M.D., "Psychic Exploration" by Edgar D. Mitchell. Most of these books were written in the 1950's, 60's, 70's or earlier, anything written after that, in my opinion, is pure crap!



Frank Moore's Shamanistic Apprenticeship flyer, circa late 1980s.

In the end my decision was not an intellectual one, my decision was based solely on my relationship with Frank. We were good friends, partners in crime, so to speak, and frankly just enjoyed each others company. Frank made everyday seem special and interesting, just going out for coffee could become an adventure unto itself. Or walking down the street with Frank and Linda could be great fun. Frank was a Berkeley Institution, he knew everybody who was anybody and everyone who was no one. No telling who you would run into, say the likes of Nina Hartley, Country Joe McDonald or the jolly psychedelic Santa Claus Wavy Gravy or maybe some arch nemesis from Frank's frenzied past. Or on a seemingly mundane trip into the City, Linda would plop Frank into the passenger's seat, buckle him in then throw his

wheelchair into the trunk of the car and off we went. Frank could have gotten one of those expensive Handicap Minivans with a lift and all, but he hated that shit, so him and Linda drove a beat up old two door sedan. Linda drove like a woman possessed with nerves of steel and fearless, flying across the Bay Bridge with her hair blowing in the breeze. Then once inside the City limits, pulling U turns and burnouts at intersections, in maneuvers that would make any New York City cabbie proud. All the while Frank was laughing wildly in the front seat while I was sitting in the back seat gripping the armrest with white knuckles wondering if we were going to get there alive. On a gut level, I knew I was in good hands and if things got dicy, Frank would have my back, it was a no brainer.

"Eroplay and the Ashram of Inter-Relationships":

Frank was asked an interesting question by a sharp San Francisco Art journalist at the time, "When the cave shaman entered his trance and engaged the spirit world he was seeking to receive knowledge that was vital to the survival of his tribe. What knowledge have you received?" Frank's answer, "Eroplay". That my friends is equivalent to Einstein's equation $E = MC^2$. Or Albert Hofmann's discovery of Lysergic acid diethylamide. It is a life changing event. An evolutionary breakthrough. It is what made Frank Moore a National Endowment for the Arts grant recipient and one of the most important artists of our time. It is why he should be regarded as a National Treasure. It is also why his work was deemed to be "A Danger to the Health and Safety of the General Public".

Throughout the ages shamans have developed a wide variety of "trance" inducing techniques. From ingesting or smoking psychotrophic plants and substances, to physical endurance rituals, to inflicting pain upon themselves, to food deprivation, to self isolation, to drumming and chanting and various outlandish sex acts along with countless other methods. It is a highly idiosyncratic process. There are no right or wrong, good or bad techniques. A shaman simply does what needs to be done. The shaman is of and beyond the culture they inhabit.

Frank came of age in the middle of the "Summer of Love" and the "Sexual Revolution" that swept across the Western World from the 1960's to 1970's. A powerful social movement that questioned the traditional sexual mores of the time. Then it was quickly subdued by a bioweapon of black death known as AIDS in the early 1980's. Bringing it all to an abrupt end. Nevertheless, it was a time of sexual experimentation and self exploration. Fertile ground for something new and exciting to grow and develop within the scope of human sexuality. And that it did. Frank having overcome shyness and the limitations of disability, and like so many others of his generation, made the best of a very very good situation. He traversed the countryside in his wheelchair hitchhiking from place to place. Joining communes and participating in bizarre group marriages in a kind of sexual smorgasbord of delights. All the while making astute observations and keeping detailed notes in the back of his mind of the biophysical complexities and psychological pitfalls of human sexual relationships. Frank was aware of the phenomenon of Sex Magic but saw problems with the emotional after effects of coitus which lead him in an unusual direction.

Through decades of trial and error, within committed interpersonal relationships of deep love, Frank synthesized his observations and scientific deductions into the trance inducing technique of "Eroplay".

A sensual, childlike, intimate playing of skin on skin that elevates natural sexual energy to the point of non-orgasmic ecstasy. Eroplay activates certain brain chemistries that evaporate distress rendering the participates into a state of pre-cognitive vulnerability. Which in turn, enables the practitioners to access the far recesses of human consciousness. "Eroplay" is an elegant answer to an age old question. How to tap into the latent power of the human mind to reach beyond the present into other realities. Eroplay achieves the fundamental purpose of Art. In a manner that is safe, fun and effective and easily accessible to all. The sexual energy of deep love created by Eroplay, called "Chero", functions on the quantum and DNA level. It has the power to heal and "Shape Reality". It enables one to experience the true beauty of human existence and its divine purpose. Simply put, Eroplay is like the joy you felt as a small child when your parents would tickle your tummy while you were in your crib, just a little more refined and focused. And that's the genius of it, everyone can tap right back into it. Your body instinctively knows what that mindset is. Eroplay is a revolutionary discovery with profound implications.

Reading this back to myself I have to laugh. I mean Frank's work is so out there! A casual observer on the outside is not going to be able to understand what the hell is going on in Frank's Art. It would be like walking into a M.I.T physics lab and trying to decipher differential equations when you didn't even have algebra mastered. He mixed so many fields of study into one complex montage that it makes your head spin. I come at it as an Art Major and I have my own biases for sure. But you could easily approach Frank's work from other perspectives as well. Say Religion, Parapsychology, Anarchist Provocateur or even as an alternative life style choice. And you probably wouldn't be wrong. But since Frank made his name as an avant-garde artist, I'll continue with that.

Ever wonder what it would be like to enter another person's mind? I mean walk around in there, see what they see, touch what they touch, feel what they feel. You can do that … through Contemporary Art. It has to do with perception, space and time, and harmonic frequencies. You just have to have an open mind and an open heart. Most people don't realize that Contemporary Art is every bit as advanced as any of the modern sciences. Just as advanced as computer science, or software engineering, or medical technology, or space exploration or robotics. Actually I would say more advanced because Contemporary Art deals with the evolution of the human mind. It tears down the traditional notions of art and the artist. Art has become Sci-Fi, like a lot of the major fields of study these days. But you'd never know it.

The problems we face today and there are many. For the most part, these problems, have all been researched, categorized, thoroughly documented and brought into creation by some of the most brilliant creative talents, we as a people, as a civilization, as a whole, have ever produced. But these beautiful and important creations, by and large, are hidden from you. They are held captive in the great "Prisons of the Mind". The grand marbled palaces of Contemporary Art Museums. Where they are rendered as interesting playthings for the oligarchs who own and control them.

This Art is created by Ph.D. candidates in the major universities across the world, usually on the tax payers dime. Rarely is an outsider granted permission to enter the world of high end Contemporary Art. The best and the brightest create their Art with the best of intentions and if it is deemed

worthy, it is displayed in the appropriate venue, a gallery or museum. Then written up in some corporate controlled art rag and lightly promoted. The general public is allowed to view the work for a few short months with restricted access then it is whisked away to a private collection and sold to the highest bidder like so much pork belly or corn syrup. And usually it is never seen or heard of again. Especially if the Artwork is seen as a breakthrough or important in some way. The artist, the creator, will be offered monetary compensation for their work and usually offered a tenured position at a prestigious university where they continue their work well within the confines of the black hole of academia. Well out of sight of the general public.

Frank was well aware of the seductions of the Contemporary Art world and structured his Art in a manner that could not be corrupted. While at the same time making his work as accessible as possible to the general public. Without compromising the integrity of the work. A very tricky business in deed. He knew his work was too important to be lost to the clutches of the ruling power elite. And he'd fight tooth and nail to protect it, ruthlessly in fact. Frank was a multilevel, multidimensional thinker, he was a very formidable foe fighting against the systematic dumbing down of the general population. Frank was fighting against Totalitarian Control and the enslavement of the human spirit.

Life in the Ashram of Inter-Relationships: From here on, when I use the word "Frank" I'll being referring to both Frank and Linda Mac, together they melted into the spiritual being that is known as "Frank Moore". I got a call from Frank one day, he asked me to come over, he had something he wanted to talk to me about. I knew something big was up because Frank only called when there was a major change. At this point I'd been in the apprenticeship a couple months and everything seemed to be going fairly well. My life hadn't really changed that much. I was still working at my crappie job in the City and going to night clubs at night. Eating at fast food joints and sleeping late on Saturdays. In the late afternoon I'd read up on whatever material Frank had given me the week before. Then going to my sessions with Frank on Sundays. By this time Frank had recruited a few other people into the apprenticeship and we would perform together whenever Frank could book us into a venue. Frank had several short performance pieces that he called "modules" put together for us to experience. They were great fun and relatively easy to pull off. They were a good starting point for the far more complicated performances to come.

The group was becoming tighter and tighter as our friendships grew deeper and deeper. We had already experienced a lot together, take the issue of "nudity" for example. Frank insisted that all performers perform in the nude including himself of course. Frank had explained in detail about the power of vulnerability. Not that it seemed to matter that much when you first had to take your clothes off in front of 20 or 30 complete strangers. Even more than that sometimes depending on the size of the venue. And of course Frank would try to book us into the biggest venue he could find.

Karen Finley said once that she would throw up before every performance because she was so nervous. I'm sure everyone in Frank's group at that time could relate. Performing nude for the first time is a gut wrenching and somewhat terrifying thing to do. You just have to work through the fear. And you knew that Frank was there and there would be no backing down. Unless you had a complete and total

melt down. Which did happen from time to time. But that wouldn't necessarily get you off the hook. There was always next time and you'd just have to go through the whole ordeal all over again. Best to get it over with the first time was my thinking. So I did, then slowly over many performances, nudity, as far as some kind of important issue goes, fades into the back ground and becomes second nature. Then you begin to understand the power of vulnerability. It gives you a very powerful kind of self confidence and strengthens the relationships between the group tremendously.

One of the most memorable "modules" was a piece called the "Meat Act". An Outrageous Horror Show. Great fun with an interesting twist to it. Frank would be on stage in some wild costume singing a set of psychedelic rock music such as Donovan's, "Season of the Witch", and Black Sabbath's, "Hand of Doom", as members of our group danced naked around him. Frank would be rocking out to the music, just wailing away, the audience was usually awestruck. Frank and Linda would do their world famous "Sonny and Cher" act. They'd sing "I Got You Babe". It was quite the sight and brought tears to the eyes of many.

Meanwhile lurking through the crowd were two naked wolf type creatures. One member of our group, and a great friend, was really into special effects, so we kind of went a little crazy with authenticity. Frank would have a "plant" somewhere in the audience who would become a human sacrifice. Got to love it! We'd search far and wide for our special gut pack combo, chitlins and Ragu spaghetti sauce. To this day I gag every time I smell Ragu spaghetti sauce. We'd place the gut pack underneath the plant's shirt before the performance. Underneath a pulsing strobe light the wolves began searching through the crowd.



"The Meat Act" at The Outrageous Beauty Revue, circa late 1970s. Photo by Dave Patrick.

Then as soon as "Hand of Doom" would start playing we'd grab the victim by his arms. He'd struggle and try to fight us off. But he could not win and we'd wrestle him to the ground and then we would devour him. Our victim writhing on the floor screaming as blood and guts squirted out all over the place as we ate his entrails. It was an unnerving sight to see, it looked real. The human wolves dragged the body out in a smear of red blood. The place looked like a crime scene .

An interesting phenomenon occurred while performing the part of the wolf. It became more than just an act. I would actually channel an animal spirit, my

breathing would change and I shivered with the raw need for food.

I got over to Frank's place and I knew right away that something serious had happened, I could tell by the look on his face. We went out to the cave and Frank explained to me what was going on. He told me that "something was in the air" and he needed to go deeper into the work. Frank often used that phrase when he was sensing certain movements on the "Astral Plane". He didn't really get into the details and I doubt if I could have comprehended it away. All I knew was it was very important to Frank and that it needed to be done. And that was good enough for me. Frank asked me if I would help him form an Ashram with the people in the apprenticeship. This would entail me moving to his side of the bay and giving up my studio in San Francisco. Frank said it was important for the group to live together. I didn't ask why. I thought things were going pretty well so I was a little taken aback. Frank told me to think about it and give him an answer in our next session. I don't think our session lasted more than 15 minutes, unusual. Frank seemed like he had the weight of the world on his shoulders that day.

"An Ashram? What the hell?", I thought to myself in about the middle of the next week. Frank and I hadn't ever talked about anything remotely related to an Ashram. Well maybe in a passing. So this was a total surprise. But being in the apprenticeship was like that, things could turn on a dime and move in a completely opposite direction. You just had to get use to it. Not fully understanding the reasons why. Tough to do. You had to have complete trust in Frank. After all, that was the agreement you had signed off on and now the rubber was hitting the road. So what's it going to be?

I had just moved a couple of months prior from another studio and considered myself lucky to find another so quickly. Studio spaces in San Francisco were scarce and expensive as hell. And if you wanted any respect at all as an artist you pretty much had to have one. So I was looking at a little bit of identity loss. And a loss of control in general. I'd lost interest in my own artwork too, it seemed lacking in a lot of areas. Especially after working with Frank, I mean damn. How do you compete with that? It wasn't a competition really, it was just obvious that I had a lot to learn, kind of like starting over. And here I thought I had had it all figured out. There was no comparison between my own artwork and that of the art Frank and rest of the group created together. It just couldn't be beat. And I knew it.

Then I started to think about the people I would actually be moving in with. Frank had a knack for attracting very sexy women. Mind blowing really. Not only attractive but interesting and very smart to boot. And really the same goes for the men Frank attracted, interesting. I mean if you were analyzing things that way. They were all great fun to be around and a blast to perform with. And oh so clever. But still moving in with someone changes the equation and the mathematics can get complicated. As I'm sure, you well know. I guess it was time for some real soul searching, so I slept on it for another night.

Early the next Saturday morning I was woken up by someone pounding and yelling at our front door. My loft space was on the second floor above a recording studio. So I stuck my head out the window to see what was going on. Looking down I saw a young punk rocker going berserk on the side walk. He was in a fit of anger, his fists clenched punching into our door as hard as he could. The guy was livid. And

swearing, saying all kinds of nasty things about the owner of the recording studio. It looked and sounded like a record deal had gone horribly wrong. I mean the guy was pissed and I didn't know if I was going to have to call the cops or not. I yelled down to him and asked him what was his friggin' problem. He went on and on about the owner, how the owner had ripped him off and had stolen some music and he wanted money that he was owed. I told him the owner wasn't at home and that he was wasting his time. I'm not sure if he believed me but he calmed down after that. He gathered himself for a minute and asked me, in the most polite British accent, to tell the owner that "Genesis P. Orridge" was in town and that he would be back to collect his money. I was shocked and said no problem. And he walked away.

If you don't know Genesis check him out. He made some really interesting music and was a very good performance artist. He was also an occultist and formed his own religion kind of similar to Frank's. A very interesting chap. At the time I knew all about him and read a lot of his work. Standing there in my underwear trying to get a grip on what had happened, I mean, it was just too weird. I was sorry he got ripped off, and I was pretty sure he had been. I had had my own run ins with the owner and it wasn't good, just a bad vibe I guess. Come to find out Frank had had a run in with the owner of the record studio too.

Things like that happened a lot in those days and I took it as a sign that I had better get my ass over to the East Bay pronto! I started putting my stuff in boxes, my books, my guitar and my clothes because I knew I'd be moving soon and that I did. West Oakland here I come!

We landed a small rental house in West Oakland just across the boundary line from the city of Emeryville. Right next to the Siddha Yoga Ashram. Do you believe that? We didn't even known that's what it was until we moved in. Then to top it off, across the street from us was the Nation of Islam Temple and the Black Muslim bakery. I called it the triple triangle of spiritual warfare. And we were slap dab in the middle of it. Frank loved it!

It's interesting to compare what Frank was doing with that of the Siddha Ashram and the Nation of Islam. The Siddha Ashram was a fairly large building with a translucent sky light roof. In the morning we would wake up to soft chanting coming from the Ashram. Which was nice to an extent, problem was they'd start about 6 o'clock in the morning. Not exactly artist time if you know what I mean. As Jello Biafra said "No civilized person gets up before 2 in the afternoon." But if you had to get up that early, it was probably as pleasant as it gets. The Siddha Ashram was, sorry to say, about money. Big money. You wouldn't believe all of the fancy cars that would be parked around our house, up and down the street. Mercedes, Jags, BMW's, you name it. To be a member of the Siddha Yoga Ashram was the ultimate status symbol in the East Bay. For white liberal elite type people. Old hippies who had become rich through whatever means. Nothing against yoga or meditation, or hippies for that matter, but this ashram was just way over the top. And you could tell the Siddha Ashram's bank account was doing quite well, thank you. They had tapped into the massive gold mine of liberal guilt.

I can't remember the guru's name, the Ashram's spiritual leader. Yolandamandacopananda or something like that. We saw her one time, she was beautiful, drop dead gorgeous. Dark raven hair, brown almond eyes dressed in her ruby red and gold sari. With gold earrings and a stunning golden necklace. She pulled up in front of our

house in a black stretch limo. With several other limos lined up behind her like a presidential motorcade. Rose petals covered the entire street, up and down as far as you could see. Members of the Ashram lined the side walk to get a glimpse of her. I was getting ready to tell her she couldn't park there but once she got out of the car I just froze. She had a presence, that's for sure. Our eyes made contact and I got a boner right away. Yep, I could see why someone would follow her all right. She was very sexy. She had the seductive power of a Indian goddess. And she knew how to use it. Honestly, she seemed like a decent person, she gave me a big smile while her people, body guards was my guess, gave me a look of "Fuck Off". So I went back into the house. Then the rest of the group came out to see what was going on. It was definitely entertaining. We had an interesting talk about her, not everyone had the same opinion and one even succumbed to her mesmerizing spell, for a little while anyway.

Spiritual leaders like her were a dime a dozen in the San Francisco Bay Area. You name it, the Bay Area has it, as far as Religions, cults, sects, covens, magic circle jerks or whatever spiritual path you might want to follow. To me, they were all cheap scams in one way or another. When I was a kid I used to throw rocks at the church bus as it drove through our neighborhood, I don't know why, I just instinctively hated anything to do with organized religion. The main problem was most of these philosophies originated outside the U.S. Not home grown. It's hard to lay a foreign belief system onto a native culture because they usually have their own. Unless you plan on beating them all into submission and killing the rest like the Catholic Church or the Christian Fundamentalists. It just doesn't work most of the time. And I think deep down a lot of these spiritual leaders know this and just go with the flow. Hey, and if they can make some money doing it, hell, why not. Americans are never going to get it, so why bother. Just give them a good show and then pass the plate around. Frank told me one time, how to tell the difference between his work and a Cult. Cults are easy to get into and hard to get out of. Working with Frank, just the opposite, hard as hell to get into, easy to get out of. Think about it, what did the people who joined the Siddha Ashram actually do to get in? Basically handed over a bunch of money. Then if they tried to leave they'll be hounded for money for the rest of eternity. Nice.

Now the Nation of Islam was a completely different story, except for the money part. Actually worse. But they have their own unique problems to deal with so it is kind of understandable. Word to the wise, DO NOT FUCK WITH THEM. Occasionally we would run across the street to the Black Muslim bakery, part of the NOI complex, to get a sandwich or, heaven forbid, a bean pie. That's right bean. Surprising really, what you'll eat when all the stores are closed and absolutely nothing else is open. Their fish sandwiches though, were killer. Only the Muslim women worked in the bakery, no men. Thank god.

We'd always try and make a pleasant connection with them if we could. They were shy with us at first, I mean after all we were the Devil and you could hardly blame them. Their original spiritual leader Elijah Muhammad, man what a piece of work this guy was, had his picture placed in all NOI establishments. So these nice young women, cute too, had to work under his constant watch as a large painting of him hung on the wall in front of them. A little creepy and we felt bad for them. They started to open up with us over time but if a man entered the bakery, a Black Muslim man, a member of the church, it would turn

as cold as ice. And they would all look down to the ground at his feet. The women had a lot of rules to obey. Not so sure the men did, didn't look like it. Man, and these guys were tough, ex-cons most of them. NOI ran a work release program for parolees. For them it was either stay in jail or become a Nation of Islam member. They did the right thing but not much of a choice. Their lives were much better but they were on a very short leash. The church could send them back at anytime for any reason. Just shows you how screwed up our criminal justice system is in this country. And black people, they never get a break.

Things started to slow down on the performance side of the work. That'd happened every now and then for different reasons. So Frank became more focused on the inter workings of the group and each individual apprentice. We'd all have our sessions with Frank on different days of the week. Frank kept the same schedule with us so nothing changed in that regard. And we all kept our sessions to ourselves just as Frank had asked. We all kept our basic routines, as far as jobs and school and such were concerned. None of that changed, we were living a regular life to that point. Kind of slow easy going then. But of course that didn't last long. Just when you got comfortable Frank would mix it up a bit.

"Unconditional Love", try it sometime. You'll quickly see how hard it is to do. In American culture, impossible. But Frank was in the business of achieving the impossible. It's something you have to surrender yourself to, there is simply no other way. It's a discipline. The group consisted of three very healthy guys and two very sexy young women but at the last minute one of the young women got cold feet and decided to drop out. That left three guys and one woman. So you can imagine the kind of dilemma Frank found himself in. That's a pretty tough dynamic to work. Especially on an emotional level. We were all very intimate with each other following Frank's guidance and rituals every step of the way. And we were together pretty much all of the time. And we were starting to get to know each other very well.

Just like in any committed relationship we all had our moments. We never backed away from a problem and we never avoided one. We met problems head on, full force, until it disappeared. We all blew a fuse here and there and had our own particular emotional breakdowns. A lot of it was just left over baggage from the outside world. As a group we'd bend but we never broke. We sprung back from a lot of problems that might have ruin other relationships. That's mainly because deep down we were happy together. A kind of deep happiness you experience with your closest friends. We maintained a regular household but without the usual gender roles. We had fun together, we'd watch horror movies and play weird music and dance and sing and clown around to no end. We'd read our favorite books aloud to each other. We'd studied Frank's writings together. We'd take baths together, talk about a soaking wet mess, unbelievable. We all slept in one big bed together, bed time was always very very interesting to say the least. We'd cook outrageous meals together. We had a garden in our backyard and grew some of our own food. Amazing what good nutrition and a stress free and highly creative environment can do. Dinner time was always a fun and crazy affair. You'd never know what would show up on the dinner table. We made it a point to always eat together, it was priority one.

We'd talk politics and art and sex and about anything else. We had an open floor policy. Which meant you could say or do about anything you wanted to without

judgment. That got pretty wild and really pushed the envelope. A channeling of spirits you could say. We'd talk about our feelings and insecurities then laugh them away as quickly as they came. We were not some hokie, new age, weak sauce therapy retreat. And we didn't dwell on narcissistic nonsense. We weren't politically correct, we'd call each others BS if we had too. We took things the way they were in a humanistic manner. We realized that those were mere illusions, deceitful thought forms cast by dark forces beyond the five senses. We were there for each other as we fought our way through the terrain of false reality. Dissolving the iron curtain of self doubt. We were vulnerable with each other, opening our hearts to each other, through the power of "Deep Love".

If you had a problem at work, we'd help. If you couldn't understand where this was all going, we'd help, well try to at least, nobody knew that. If you grew up in New York City and didn't know how to drive a car, we'd help. If you felt sad or lonely or frightened, we'd comfort you in tender ways. If your brother became suicidal at 4 o'clock in the morning, we'd help. If you thought Frank had lost his mind and was using us for his own maniacal means, we'd help. If you wanted to go out and get drunk and maybe pick up a hooker or two because you couldn't figure out if you were straight or gay anymore, we'd help. If your family called from back East and thought you had been brainwashed into joining a sex cult, we'd help. If you withdrew into a comatose like state scaring the crap out of everyone, we'd help. If your mom laid a weird guilt trip on you, we'd help. If you burst into an uncontrollable crying for no apparent reason, we'd help. If Frank was pushing you until you were drained of every last bit of emotional energy and you felt that you couldn't go on, we'd comfort you in tender ways. Looking back on it now, some 25 years later, I see it with a sense of humor but I assure you at the time it could be a grueling ordeal, at other times, sweet ecstasy. "It's better to have something to remember than anything to regret" . FZ.

One thing for sure, we were all in it together no matter what, it was a great feeling. It washed away all of the despair and isolation of modern culture. An amazing aspect of our inter-relationship was the physical transformations we began to see in each other. We became healthier, mentally, spiritually and emotionally. What Frank would call "well rounded".

We'd hook up with Frank and go to the local coffee shops, eateries and book stores along Telegraph Avenue. Laughing and carrying on, loving on each other and flirting, being intimate with each other under the table while playing cards with serious abandon. We'd walk around town talking to whoever approached us with reluctant curiosity and there were a lot. We'd stroll along the lush green campus of the University of California. Drawing attention from students and faculty alike. Everyone wondered what we were about even though most were too self centered to admit it. We were a living example of a spiritual life that most people seek but never find. Were we better than everyone else? No, not at all, we just worked a lot harder at it.

Some called us a "Hippie Wet Dream" to try and dismiss what we were doing. But if we were that then what's so fucking funny about peace, love and understanding? Obviously that would be a hell of a lot better than what we have now. For that matter, just about anything would be better. Could it be that maybe you just weren't up to the task? Lacking the raw courage that is needed to engage the unknown. Giving up over the most insignificant things. Cowering under the thumb of your brutish mas-

ters, too frightened to fight back. Willing to live like a useful idiot with no control over any aspect of your life. A wretched gutless wonder. What do you think life is some kind of god damn kindergarten game! Get the Hell Out! And don't come back until you grow a pair!

We were actively conducting an experiment of the utmost importance. PhD. level work, exploring the inner reaches of the human mind and charting the depths of consciousness through a naturally induced trance. I mean look around you, is this the best that we can do as a civilization? We were trying to be the best a person could possibly be, a fully developed human being, on all levels. We were developing a new science for the future, "Cherotic Magic". A very demanding job. And we were pulling it off. We were an outrageous sight to behold and a force to be reckoned with. We made Berkeley Berkeley, if you know what I mean. Or maybe, what it used to be, a beacon of free thought. Without deviation from the norm, progress is simply not possible. And we broke all the norms in a gentle way. Frank was casting his spell of "Deep Love" and people were responding. We had engaged the magic of the universe and entered into the "Web of Possibilities", an astonishing phenomenon to experience. We had created an "Awake Dream" through "Eroplay" and that was a remarkable achievement. These core members, Alexi Malenky, Mike Labash, Rourke Smith, Leigh Gates together with Frank Moore and Linda Mac would go on to become the revolutionary performance group known as the "Chero Company".

"Journey to Lila"

NYC, NY. summer of 1989: We arrived by train taking Manhattan by mid afternoon. It was our last stop on the tour, ending our swing through up state New York, the





"Journey to Lila", Franklin Furnace, New York, 1989. Photos by Linda Mac.

Franklin Furnace Gallery. It was something I had dreamed of my entire life. Ever since the day I saw my first street performance. I was in my early teens then and it was a chance encounter. I just happened to be downtown that day waiting for a bus and noticed something odd. Strange people in bizarre clothes walking up and down the sidewalk carrying a naked mannequin. As they passed on the sidewalk they would hand off the mannequin to one another in an endless circle. But the really strange part was that nobody seemed to notice. I found that the most fascinating aspect. When I got home I did a little research in the local newspaper and discovered that these people were a Dutch Theatre Group. The street theatre that I witnessed was a teaser for their bigger performance later that night. From then on I knew what I wanted to be, an outrageous avant-garde artist just like they were. And here I stood

on the streets of New York City almost exactly that, but better. Never forget the power of Art …

"New York City baby!", I said looking at Frank. He let out a howl that echoed throughout the massive structure of Penn Station as he waved his arms about. "Damn right", he replied. Frank knew it was a very big deal for me. For him, probably not so much. Even though Frank was considered an artist's artist by many well known performance artists at the time. Frank had been there a few times before and a couple members of our troupe were from NYC. So they knew what to expect. Besides Frank was focused on the group as usual. There had been some minor issues throughout the tour, he was keeping an eye on them. And probably thinking about how to work them into the performance. Frank's main concern was always with the cohesion of the group. It was always foremost in his mind. And all of ours really. But probably more so since we were on the road. You never knew what could happen. But, all in all, after some 30 or more performances, averaging between 4 to 48 hours each, "The band was tight!"as Frank Zappa used to say.

We made our way to the Franklin Furnace Gallery to check things out and set up. I couldn't wait to get there, the Franklin Furnace Gallery was one of the premier galleries in NYC. In my mind, the absolute best. Their motto was "Keeping the World Safe for Avant-Garde Art". And that they did. Probably one of the loneliest jobs you could ever have, but a very important one. My hat's off to them. There had been so many great artists that had performed there, it just mind blowing. And they archived it all in exacting detail. True scholars.

Here's a list of a few artists that crossed our path during this extraordinary period. Karen Finley, Annie Sprinkle, Veronica Vera, Linda Montano, Rachel Rosenthal, Linda Sibio, Martha Wilson, Survival Research Labs, Jello Biafra, Green Day (They were just a bunch of crazy kids then), Nina Hartley, Wavy Gravy, Suzzane Lacy, Barbara Smith, Tony Labat, Radames Pera (Grasshopper in the TV series Kung Fu) … Just to give you a sample of what life was like while experiencing Frank Moore's "Awake Dream".

When we got there I saw the most awesome sight. It was the Twin Towers touching the sky, peeking through a gap between a city block of buildings. Mountains of concrete and glass, indestructible. No way a fucking airplane could bring those motherfuckers down, just no way. That would be like flying a Coke can into the side of Mount Rainier. You might do some damage but not much.

We had a lot to do. Our staging was fairly complicated on this tour. We had paintings to hang, audio gear to set up and people to meet. Frank had sent some audition notices out before we got to NYC and we were expecting a few people that had responded. Frank loved this part of the performances and so did I. Fascinating the kind of people who would show up, usually our kind of people. Fun, courageous and sexy. And in NYC, wow, you know it was going to be good.

We cast a couple of exceptional people. They were already comfortable performing in the nude which made a huge difference. Great seductive dancers too. A win win. I knew the performance was going to be one of our best. All the elements were coming together in a most extraordinary way. Frank had decided to use a scathing review as the opening piece. A tape loop set up in the upstairs lobby entrance with a sign posted on the wall that read, "This performance may be dangerous to your reality". It played the whole sorted review over and over. Everyone who entered got to hear it. It summed up everything that was wrong

with the art world at that time, and, well, still is. Totally misreading Frank's work with a very vindictive tone. Scary really, I mean these people should know better for crying out loud. It was an attempt to ridicule Frank and the rest of the group. An attempt, I might add, that fell way short. But, never the less, important for the audience to here. It was interesting to see who bought into the blatant hit piece and who didn't. Frank was great at clearing the room of any naysayers or second guessers. He'd liked to get that over with as soon as possible so he could get to the people who were truly interested in the performance. This was critical to the depth of the performance.

"Journey to Lila" is a slow moving ritual performance, a labyrinth of altered states of consciousness. Those who were not scared off by the disturbing tape loop went into the next partitioned enclave. There they met "Carlos", a member of the troupe who had passed away from AIDS just a few months before. We decided to take his beautiful soul with us, forever keeping his soul in our hearts. Carlos stood before them inhabiting a life size photographic portrait of himself. Those who chose to move forward were blind folded and led to their nest by naked multi colored body painted guides. Who explain to them that their Journey to Lila has begun.

The main floor was reminiscent of a psychedelic Bedouin tent. Mats, pillows and blankets lay on the floor. Hypnotic erotic paintings alined the walls as incense burned in the air. An enigmatic male voice sings a strange sweet song. Percussive patterns of skin slapping skin trick the mind as the voyagers are guided to their nests on the floor. The procession goes on for hours until everyone who wishes has been brought in from the outside. It was not unusual for Journey to Lila to last more than 10 hours. Once everyone had been seated and their blind fold removed a very large naked bald man begins to tell the tale of Lila. In a gentle voice he weaves his tale while naked guides slowly trance dance around the space and then begin massaging and gently caressing the audience one at a time. Here's the short version:

"On Lila there is no jealousy, loneliness or despair. It exists within the minds of all. Lila is an island of playfulness and innocence, childlike in its comforts. Success and status have no meaning on Lila. On Lila the sexual scripts we learned in childhood are stripped away. The misinformation and disinformation to keep sex a secret are washed way. There is no common place morality or judgment or guilt on Lila. Lila is a place where traditional gender roles do not exist. A place where violence and aggression have long been dissolved. The inhabitants of Lila engage in the ritual of Eroplay. Eroplay is fun. Eroplay is fun. A childlike innocent erotic touching that cleanses the distress from that which was before. For all those wishing to inhabit Lila please remove your clothes and those whom do not please walk to the sides of the room."

For all those who remain Frank begins to pair each one with another. Frank always took great pride in pairing each person. It was very important for the person to experience the maximum of personal pleasure, whatever that entailed. When everyone was naked and paired up the ritual of Eroplay would begin. We always kept the heat up so it was nice and warm for everyone. No body likes to be cold and naked.

The physical effects of Eroplay would soon become apparent. People started to laugh and smile and giggle. Their skin would blush. Eyes gazed into eyes. Finger tips touched finger tips, noses touched noses, feet touched feet. Frank was carefully directing the ritual at all times. Slowly escalating the pleasure induced trance for

all. Eroplay could last for hours if Frank deemed it so.

In a tribal ritual of revealment of the powerful shaman. When Frank sensed the moment was right. We would lift him from his chair and gently place him on a mat in the center of the room in the middle of the audience. Then Frank would take the tribe deeper into trance. All those wishing not to participate at this point were asked to remain seated. Some people put their clothes back on then left at this point which was perfectly fine. Frank always said that people absorb as much as they can and that that was good enough. There is no judgment on the island of Lila. A member of the troupe, a very sexy young woman who had a very deep relationship with Frank, would join him on the mat. Naked together, they would engage in the intense ritual melting of Eroplay. If so be, the journeyers would also engage with equal intensity with their partner. At the peak of the performance there would be a mass of naked flesh on naked flesh intensely Eroplaying. The power of Eroplay would radiate out through the room and beyond, into the unknown.

When the trance of deep love had enveloped all, a new ritual would begin. The ritual of "Wrapping and Rocking". The guides gently danced around the audience resting peacefully in their nest and overwhelmed by the magic of Eroplay. Frank, with his sexy siren swaying on his lap, released a red hot infrared glow generating waves of passion throughout the cosmos. Slowly the guides would wrap the voyagers in toilet paper. Round and round, round and round, round and round. Layer upon layer, upon layer, upon layer. Until everyone was wrapped together in a giant mass of soft tissue. The voice of the large naked man would recite the poem of "Wrapping and Rocking". Together the inhabitants of Lila would rock out the pain and disillusionment of modern society. Casting the negative emotions and inhibitions to the wind. Being reborn as a free soul with unlimited possibilities in a new reality. A reality that nurtures the truth of humankind.

I'm sure I probably left some things out but basically that is how the performance is broken down. It's difficult to put into words. The fools folly, trying to describe the indescribable but important nonetheless. The magic of the "Journey to Lila" is experiential and so it has been throughout the centuries. It is how a powerful shaman passes knowledge to the outside world. An incredible paranormal phenomenon. And an honor and privilege to be a part of.

As a side note; I happened to be in Las Vegas a few years ago and decided to catch a show at the Monte Carlo Casino. I got a ticket to see the "Blue Man Group" just for interests sake really. And sure enough they performed a "Wrapping and Rocking" segment to close the show. Well the wrapping part anyway, they cut the passion. They wrapped about 2000 people. Imitation, the sincerest form of flattery … I guess?

Which brings back another long forgotten memory, writing about Frank just does that, just like his work. When I was a young boy maybe 9 or 10. My best friend found a trashy novel in his daddy's bottom drawer called "Sex Farm". When his parents weren't at home we would read it aloud. Just me and him and his brother. His brother was disabled, he was lucky to be alive. He had been in a horrible car accident and his brain was damaged. As we read the book aloud he would gently rock back and forth on the couch giggling to each ridiculous word. Because none of us knew anything at all about sex, believe me … Anyway …

Afterward Frank would talk to the people who remained to the end and asked them what they thought. This was a fascinating event. And this could go on for

hours and hours into the early morning and it did. Some people were completely speechless, and just hung around not wanting to leave, others were overwhelmed by emotion, tears streaming down their face with joy. Some, as usual, had a million questions. Frank would answer them all, well, or try too. You never knew what the Journey to Lila would bring out in people. Sometimes it could get pretty strange. Weird childhood traumas or highly personal problems would be revealed without a hint of modesty. Truly incredible how people from all walks of life would open up to complete strangers. But the beauty of it was that they were no longer strangers. We had been on the most amazing journey together. We had journeyed to the "altered state" of Lila together. It made all of the difference. It made an undeniable connection, an intimate connection through Eroplay. Very powerful to witness. Casting the spell of Eroplay changed people, and, in my opinion, the spiritual world, on the spot.

"The Dangerous Art"

By the time we got back to the San Francisco Bay area and settled in a bit, the shit hit the fan. It was all over the news. "Frank Moore and his Chero Company" had gotten caught up in the so called, "Cavalcade of NEA pornography". Say what?

It was the beginning of the end of American art and culture. Which was barely hanging by a thread to begin with. It was in the days of the senile dumb fuck Uncle Ronald Ray-Gun, a guy who never met a psychopath he didn't like, the lousiest excuse for a President this country has seen up until the Bush/Obama administrations. A time when the Christian Fundamentalists had just started to over run the US Government. A danger that grows stronger with each passing day. The Franklin Furnace Gallery was on the hot seat with government harassment. And Frank's work along with Johanna Went, Karen Finley, Cheri Gaulke was deemed as obscene, which is laughable if it weren't just plain sad. By the worthless Toad Being residing in the form known as a Senator Jesse Helms of North Carolina. The most vicious racist and backwoods retard there ever was. But thanks to the American public this two bit hustler had real power and abused it on a regular basis for his own demented purposes. So at the wishes of his puppet masters Senator Helms ordered a Congressional inquest into National Endowment for the Arts funding. The General Accounting Office, Congress's investigational arm, proceeded to request information on Frank and the other artists for any misappropriations of funds. Placing a black cloud over each and everyone of these artists. This had a chilling effect on artists and gallery owners all over the country. Who immediately, without any real provocation, stopped showing any artwork that might be seen as obscene or controversial. Which pretty much wiped out most of the good art in this country. All of a sudden we were seen as "The Dangerous Art". Dangerous to funding and the power elite maybe. Creating a new category of art and American artists named, "The Unfundable". Which caused, over time, the mutation of art in America into the infantile garbage that it is today.

At first I didn't get it. "I mean why us?" I asked Frank. Damn, if you compared our work to that of Annie Sprinkle or Karen Finley we were far far from anything that could be remotely viewed as obscene. Not that Annie or Karen were doing anything obscene necessarily. But damn, Karen would stuff yams up her butt while covering herself with chocolate in the most amazing hysterical frenzies I have ever seen. The kind of spirits she channeled would make your skin crawl. But Eroplay?

Get real. But Frank told me it had nothing to do with obscenity, it was about "trance work". And that made a lot of sense. Here's why. "Reality Shaping".

Over the past few decades in America, reality has been manipulated as never before, with powerful interests using very sophisticated and highly advanced "perception management" techniques. Fraudulently shaping how the general public interprets and perceives their surroundings, culture and the outside world. It is leading our country toward destruction.

For example: The events of 9/11/2001.

9-11 The Ultimate Performance:

The Shock and Awe kamikaze attack on the World Trade Center, the Twin Towers coming down, the attack on the Pentagon and so forth, was just a mediocre piece of macabre Performance Art with spectacular mass appeal. Typical in this day and age.

A Performance is not only judged by it's delivery, but also, and more importantly, by it's overall impact on the Psyche. As far as delivery goes, the 9-11 event was a sloppy and disjointed misdirection ploy with a ridiculous story line. The impact, astonishing, total and complete, crushing the American Psyche into submission. Ushering in the New Normal, a New Reality of Permanent War. Creating an unquestionable cover for monumental crimes against humanity.

The Performance had a tremendous opening, mesmerizing in fact, but then flaws began to show. Panic ensued, but the production crew scrambled to make it right. Obvious holes were plugged and down played by the media. Any objection to the official story line was hammered down by "Patriotism", a blunt but useful tool. The production designers sighed in relief, all was well, the American public bought it hook, line and sinker. Therefore the Performance must be deemed a success.

This is the realm of the most ruthless and evil among us.

You could also include the "Sandy Hook Massacre" or the great moulage festival called the "Boston Marathon Bombing". Both orchestrated by amateurish Do-Gooders seeking fame and fortune while they unwittingly undermine our freedoms for a cause the depths they cannot and will never understand. Useful idiots who make it possible for the psychopaths that run this country to get away with murder.

The battle for Reality Shaping techniques has a long and sordid past. It is centuries old, ancient in fact. It is the ultimate struggle of humankind. It is what life is about. Around the late 1930's the search for reality shaping methods intensified greatly with the Nazis through their occult research. Apparently the Nazis managed to tap into something, something dark and powerful through trance work. They never looked back. They had found their spirit guides and became devout practitioners and received great knowledge through their barbaric rituals of human sacrifice.

The Nazi elite were never defeated in World War II they escaped intact all the way to America where they found a welcoming and safe haven within the American Oligarchy. It wasn't just a hand full of Nazis, there were thousands of them brought to the US through a secret military program called, "Operation Paperclip". Not only did the Nazis survive but they thrived in their new "Homeland". The Nazis gladly passed on their dark knowledge to their new comrades and their descendants. Forming more than 700 Corporations across the globe. Quietly they began to scoop up all information on paranormal psychology, the effects of psychotrophic drugs and any trance inducing research. From major uni-

versities and Black Op Military Programs alike. And setting up the massive Police State Panopticon we see today. Using their Intelligence Agencies and advanced technology to squash or eliminate any and all persons or materials related to the advancement of human consciousness in highly efficient and Top Secret operations. Using politicians and other useful idiots to do their bidding while they remain hidden and unseen from the general public.

Then as a matter of routine, using the trillions of dollars they have stolen, to spy and experiment on the general public, running algorithms on their "Big Data" machines in order to perfect their new techniques of brainwashing, deception and intimidation. Slowly step by incremental step, over decades they have woven their Black Magic towards their final goal. The Great Culling and human enslavement on a planetary scale. And as the planet goes, "Gia", they couldn't care less. They will simply deplete Her of all her natural resources then move on to another planet. They have developed technology that will enable them to "Break Away" from the restraints of Earth bound existence. And now as we can plainly see this Fascism exists in every corner of American culture and around the world. It has now become the "New Normal". A complete "Reality Shaping Movement" on a scale never before seen in history.

Frank Moore was a very powerful Shaman and was feared by the "Shadow Government" and the ruling elite. They had their lackeys in the US Congress try to destroy him but they failed miserably. Frank operated on levels way beyond their reach. Frank was a master tactician and unsurpassed in his knowledge of the spiritual realm. His magic resonated throughout the world on a DNA, quantum level. It traveled on particle wave functions and harmonic vibrations along the "Web of Possibilities", changing reality and shaping it to better ends. Much of which seemed to manifested itself years later within the spirit of the "Occupy Wall Street Movement". A deep love movement of revolution and radical change that quickly swept across the world. In fact I was so taken by this movement that I had to go to NYC and Zuccotti Park to see it for myself. To see if it was real or not, I just had to know. And to my surprise it was better than I could have imagined. There was beauty there, human beauty and deep love. The movement had a soul, a good one, a strong one. I enjoyed myself tremendously participating in marches and a General Assembly in Washington Square Park. It made me feel alive again. It was a long time coming. But, sadly, it was brutally suppressed and subverted by the useful idiots of the political left. Scattering its members far and wide. Where it resides in secret until the time comes for its reemergence.

Frank Moore created a template for future generations to live by through his devotion and relentless pursuit of a better world. When I was with Frank his audience was about 100,000 people across the entire country. Now thanks to his wizardry on the internet his work has been seen by more than 7 million people.

The people of the future will have their "work" cut out for them. They will need an edge of some kind to even the odds. They'll be up against far greater dangers than we face now. They will live in a world of quantum technologies. They will need to evolve very quickly, they will need to evolve into something along the lines of "Techno Magi". They will need the ability to control machines through their thoughts. A phenomenon I refer to as Zgamma or commonly known as Psychokinesis. I suggest you read up on Frank's life and work immediately. You're going to need it!



Frank and Rourke in front of the "Mondo New York" film poster (which featured Frank) in San Francisco, 1989. Photo by Linda Mac.

On the day I found out that Frank had passed I had a dream about him. Here it is:

I was pushing Frank in his wheelchair through the neighborhood that I grew up in as a kid. Only this time all of the houses and buildings were all boarded up with plywood, desolate with no one around but me and Frank. We were looking for something, we went from house to house, building to building trying to find one we could get into. This went on for a while, then we finally came across a building with the plywood pulled off the front door and we went it. It turned out to be an abandoned coffee shop.

And on the countertop was two coffees and two hamburgers waiting for us. And we ate them ravenously. After we were done eating we began our journey again and saw a large football stadium off in the distance. Frank told me to push him to the stadium he wanted to see what was going on. And I did. The stadium was empty but Frank wanted me to set up some metal crowd control barriers around the stadiums perimeter, so I did. As I started placing the metal barriers around the football field Frank suddenly disappeared. I completed my task and started searching for Frank.

Then out of nowhere I saw him standing next to Linda Mac way up high in the bleachers, in a guest box overlooking the field. When I got to them I noticed that Linda had on a black dress and a string of pearls around her neck and eight inch stiletto high heels on her feet. Frank was dressed in a suit. I asked Frank, "What the hell is going on?" He didn't answer, he just handed me a suit and said "Put this on." And I did. About then thousands of people started to stream into the stadium and onto the football field in a long single file line. One after another, after another walking onto the field. Soon the entire field was covered with people. The dream ended with me standing next to Frank and Frank standing next to Linda looking out at all the people that had come to the stadium.

I was puzzled by the beginning of the dream so I asked my expert dream interpreter to help me out. She said that that was Frank helping you through your childhood traumas, resolving one problem after another along the way. I thought that was probably right, it felt like it anyway. Then I asked about the event at the stadium. She said obviously that was all the people that you and Frank had helped through your performances. And they were there to thank Frank and say goodbye. Pretty good don't you think? That's why she makes the big bucks, well used to anyway.

Frank Moore was a lot of things to a lot of people, but beyond all that and most importantly, he was my friend. Our time together was brief but he gave his all to me, and I to him. What more could you ask of someone.

Peace my brother, see you on the other side …

RUTH SPIVAK

I first met Frank when I was 17 and a senior at Redlands High School. Redlands had just initiated "inclusion" which in 1965 meant that some students from the physically disabled school came by bus to Redlands High and had their own self contained classroom. Other than lunch, when no one intermingled, we had no contact with them.

A very few were actually integrated into a very few classes. I was lucky. Frank and another girl Pat, joined Mr. Haight's World Cultures Class. This was my fourth class with Mr. Haight and I loved him and he knew me well. I don't remember if I volunteered or Mr. Haight assigned me to Frank. Somehow I sat next to this imposing person. He was strapped into a wheelchair. He flailed his arms and legs. He could only make noises. He couldn't talk. He wore thick glasses (as did I) and hearing aids. He had a tray like a high chair in front of him. It had letters on it arranged like a keyboard and perhaps 4 words in the corners. I remember yes and no. I don't remember the other two corners.

Mr. Haight's class was discussion format. It was often very lively. Others listened to what was going on and participated. All I could do was help Frank. He was amazing. This massive brain locked in this body. He would listen to the discussion, formulate an answer, point it out letter by letter to me, while listening to what was still going on. All I could do was write it down letter by letter. I couldn't even figure it out word by word. When he was done, I would raise my hand and be called on immediately. I would say "Frank says … " Then I started the process over again. I did this for one quarter and then turned it over to someone else so that I could participate as well. However this created a lifetime of admiration and respect for Frank.

We were also in the "Political Science" club. Frank, myself and one or two others. We were the only three or four liberal students at Redlands High … at least that is how it seemed to us. I was the only one in the high school who would tell Frank he was crazy. Sometimes he was! No one else interacted with him as if he was the person inside. Many times I forgot I was writing letters down instead of hearing him talk.

When I left for college I took the memories of Frank with me. University of California, Riverside, was one of 3 or 4 universities nationwide that was completely "handicapped" accessible. They would change classrooms and make accommodations for the needs of the students. Thanks to my relationship with Frank, I had friends who couldn't walk. I participated in wheelchair races where I helped push. I learned to see the inside, not the outside. Eventually when I was a senior, I had a blind roommate. It was wonderful. She could study with the light out or sleep with it on!

I stayed in contact with Frank for several years through Christmas cards. Then one year it was returned to me. I was devastated. I was sure he had died. I told many people about this remarkable young man I had known. My husband and children knew the stories intimately.

My husband and I went to Redlands to attend my 30th high school reunion in 1996. Imagine my delight! There was Frank! He had become a celebrity in San Francisco! He remembered me! We became email pals. We didn't communicate often but it was always a joy.

My husband still carries Frank's card in his wallet as an inspiration. I carry Frank in my heart. I cried when I heard he had died. He changed my life in many ways and I will always appreciate that.

Frank, I miss you and love you.

SANDY MOCK

I remember when I first met Frank. It was 1986 and I was studying for the bar exam at Boalt Hall. Every day I would go across the street to the coffee shop for a latte between courses. Every day I would watch Frankie and Linda playing cards and one day he smiled at me and it lit up the world! Linda came over to my table and said that Frank would like to meet me, so I went over to visit and the rest is rock and roll! Frank, Linda and Mikee all became fast forever friends who I have always treasured. I am a better person having had the honor of being part of Frank Moore's rich life.

INTERVIEW QUESTIONS FOR SANDY MOCK (from Corey Nicholl)

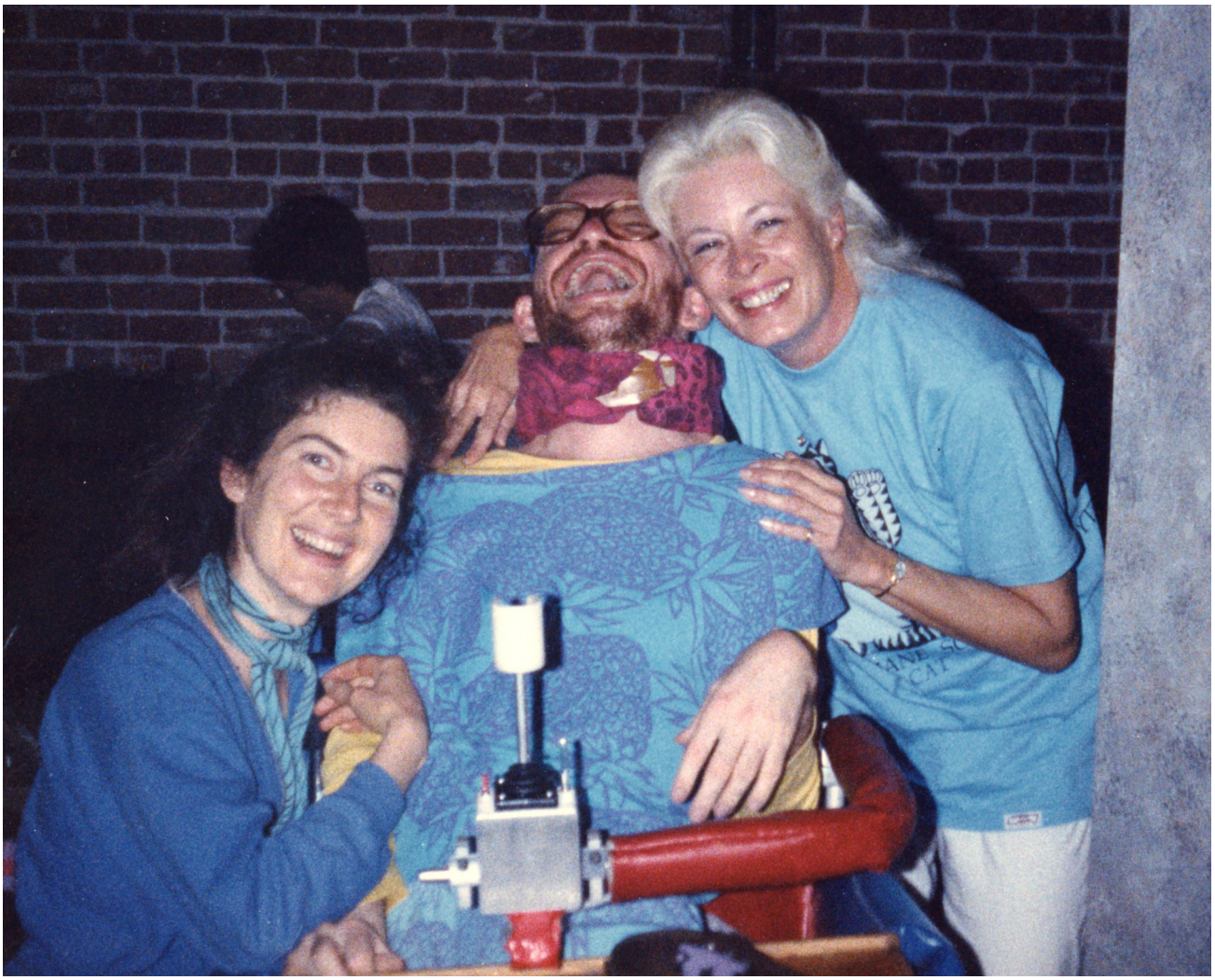
Can you talk about how you met Frank and Linda at Cafe Roma in the early 1980s? What were you doing at the time, and how did meeting Frank affect you? Frank always told the story of how you sent Frank & Linda a card at that time, thanking them and telling them that they had gotten you through law school … What did you mean? How?

It was not law school Frank helped me get through, it was the Bar Review course at Boalt Hall. I had already graduated from law school when I met Frank at Cafe Roma. I used to go across the street to Cafe Roma during class breaks and after to have a mocha. I saw Frank playing cards every day and I was so interested. One day he looked over at me and smiled and it was just such a great smile! I smiled back and waved. Then, as I recall, one day Linda approached me and said Frank wanted to meet me (I think), but you will have to ask Linda whether this is correct (if not, I walked over to his table). In any event, I introduced myself. We became coffee buddies then.



Sandy and her husband, Daryl, with Frank Moore, at their house in1989. Photo by Linda Mac.

Later I would be invited to their home, and then we began having breakfast out often on Saturdays. Frank and Linda became very special friends. They came to my wedding and my husband also became fond of both of them. They came to our home for many dinners. I am off the beaten path of your question here! But, Frank was so upbeat that the Bar Review course was not quite as difficult for me as it had been before we met. How could I complain about working full time at the District Attorney's office in Martinez and attending this course at the same time, when Frank never complained about his disability? He was so intelligent (something I could see immediately) and we spent many hours conversing … he was a whiz on his board! Frank and Linda became part of my life although I was not officially one of his students as the eroplay part was not my cup of tea!



Linda Mac, Frank Moore and Sandy Mock, Cafe Milano, Berkeley, California, 1987.

Frank helped me to be less judgmental about the people I dealt with every day as a prosecutor and to look beyond their crimes into what type of person I was dealing with and whether they were so far gone that prison was the only way to deal with them. As a law and order prosecutor who just retired last year, I believe in punishment and the death penalty, but I can honestly say that I have not prosecuted anyone who I did not believe was guilty of the crime charged. When I had a case which I have not ended up believing in guilt, I have refused to prosecute it. I think that Frank instilled more humanity in my thought process over the years. Of course, some criminals are beyond redemption.

You have said that you saw people differently thanks to Frank … can you talk about how your perspective changed, and how did Frank help create this change?

I consider Frank, Linda and Mikee to be my dear friends. I admire all three of them and am very proud to be their friend. While I have not been part of the performance art or eroplay, I have always respected their devotion to these things and their dedication to each other. All three of them are fearless warriors and Linda and Mikee now carry on the torch and make sure that Frank and his work will never be forgotten. How can one not admire such people?

I have so many memories of Frank and I have all of his books, but there are a couple of things I think about regularly: My husband once said to Frank that it must be so difficult to be confined to a wheel chair and

unable to speak. Frank's reply was, "It is not difficult for me because I have never known anything else. Difficult is when you were born with all of your faculties and they are taken away later on." Also, when he spoke of the counseling he did for other quadriplegics, Frank said that he stopped because "their whining drove me nuts!" This was easy to understand, especially when you knew they were all in better shape than he was. This taught me a very important life lesson: when I begin to feel sorry for myself about something, I think of the words of wisdom above and realize how silly it is to feel sorry for yourself. If Frank could embrace life as it was, so can I.

I have pictures of Frank with his infectious smile which I look at often and remember his bravery (although he would never call it that). Frank made me a better person and I have passed on these stories for years.

STAVROS (ESALONER)

Run you stupid bastards. Run as fast as you can. Get out of here. We are a bunch of mixed nuts.

IN FREEDOM, FRANK
DR. STEVEN E. BROWN, CO-FOUNDER OF THE INSTITUTE ON DISABILITY CULTURE, IN THE UNITED STATES, DESCRIBES THE LIFE AND WORK OF FRANK MOORE, A BERKELEY, CALIFORNIA, USA PERFORMANCE ARTIST WITH CEREBRAL PALSY. FIRST PUBLISHED IN MAINSTREAM: MAGAZINE OF THE ABLE-DISABLED, JUNE/JULY 1998.

"I lie here in my universe of the mat, my bed. I always have been here lying in my universe forever, forever. My mat, my pillow, my sheet, my blanket … for countless force-fed meals, enemas, baths, shaves, haircuts, pissed-on sheets … many many harsh-lighted days, many, many semi-dark nights. Outside my universe there are bony fingers, blotch-skin creatures. Sometimes they invaded my universe … the sickly-sweet smelling ones. They "take care of me" … they handle me like they handle my pillow."

Frank Moore, an underground performance artist from Berkeley, California, who has significant cerebral palsy and for much of his life has been labeled non-verbal, is a beacon of possibilities in life and art.

My first encounter with his work came when I read the long prose poem "Out of Isolation," from which the opening paragraph is quoted. I contacted him and we've been communicating ever since via letters, poems, prose, e-mail and a variety of publications.

Frank's incredible lust for life and art has brought a tribe of people together through a variety of means, most recently through his e-salon.

A perfect example of the ideal, Moore espouses that the world is changed one person at a time. I am unclear who lurks on the e-salon, listening but not participating, but active contributors to the daily conversations include Frank himself, many talented artists, academics, zine (small press, non-establishment magazines) publishers,

web site creators, an Indian chief, and even a few disability rights advocates. Many individuals are multi-talented and fit more than a few categories.

Common elements among e-salon participants seem to include desires to be creative, true to oneself, and respectful of other participants in the growing salon. The result is the creation of an amazingly supportive online community. Gregg Johnson described the e-salon in a college paper:

"They [e-salon participants] speak however they choose on the list, they speak in poems, they rant or whine, they formulate well-rounded theoretically and philosophically stimulating electrobabble. The majority of them create; people on the list spend their paychecks mailing out their small press magazines with their print runs of 100; they write plays that 50 people will ever see; they record tapes of their own in their bedrooms and send it to their friends … they sleep with girls or guys, and maybe vegetables if they're lonely, then they draw it or write about it, but it's not pornography."

Many people in the San Francisco area remember Frank from his 1970s entourage, "The Outrageous Beauty Revue." The group performed self-described Tack Rock in various states of undress and lit up the stage with their renditions of popular songs and whatever else seemed to fit any particular night.

Before the term disability culture attained any kind of popularity (or notoriety, depending upon your perceptions), these performances included people with and without disabilities making fun of popular culture in ways no one would expect, especially from someone with the kind of severe handicap, to use the language of the time, that many people believed belonged in a nursing home.

Frank himself proudly recalls being one of the first seven performance artists blacklisted by Jesse Helms. If galleries booked Moore, they were then liable to lose their government monies because his art was considered obscene.

How did he attain the roles of guru, shaman, artist, and underground disability rights advocate he now holds at the age of 51?

Born in 1946, in Columbus, Ohio, Moore lived on an Air Force base until the age of eight. His father, a master sergeant, then took his family all over the United States and to Morocco and Germany before settling in Redlands, California when Moore was 16.

With a child unable either to walk or talk, Frank's parents were advised to institutionalize and forget him. But they rebelled and kept Frank within the family home, fighting for him to be a member of his community.

As many of us with disabilities can understand he lived the life of an isolated outsider even within this home setting. In fact, until he was 17 and invented a head pointer he had no way to communicate beyond family members. He constantly struggled to break free from the restrictions of his body and self-image.

Moore's emerging personality fit well with the protest movements of the 1960s. In high school, he snuck into a mimeograph room, with the protection of a friendly teacher, and ran off copies of a political column for an underground newspaper. In college he started doing political pranks like rolling into a Marine recruiting office to enlist and see the reactions.

In the 1970s, shortly after the intense emotions of shootings on college campuses over Vietnam war protests, Frank dropped out of college and moved to Santa Fe where he joined an art commune. There he rejected politics and turned to art (in

1963 he had started to play with oil paints) and magic to make change.

While Moore began to understand his role in life as an artist he still needed to break through the isolation of physical contact. As a person with spastic cerebral palsy, he had little confidence in his own ability to become romantically involved with someone. As an artist, he both wanted and needed to communicate with people on an individual basis.

In one of those inexplicable epiphanies that many of us undergo he decided that his self-image of ugliness projected into the world and contributed to his isolation. Changing his self-image he exposed his new inner awareness of beauty to external examination and learned that people believed he actually looked different.

Moore took his wordboard onto the streets and waited for people to interact with him. And they did. He learned that if he opened himself up to possibilities, opportunities came along.

One such incident he often describes. About two years after Frank had started doing formal performances and workshops, he was searching for someone to perform in the nude along with him (his first nude play was accepted on a college campus in 1970, but he could not find actors) and he ran into a woman who worked in a travel agency. She was intrigued. They've now been together for more than 20 years.

When Moore was ready to leave Santa Fe, he created a performance art group which he first moved to New York City, then to Berkeley. The Outrageous Beauty Revue of the 1970s became the Outrageous Horror Revue of the 1980s and 1990s.

Moore has described himself as being lucky to be born an exhibitionist into a palsied body, which people want to stare at, and fortunate to be continuing the tradition of the deformed shaman.

"Primitive tribes believed that if a cripple could survive childhood, he was blessed by the gods. He was special. He was not really from this physical world. He belonged to the spiritual world, with an inside channel to the gods. He was not suited for the normal activities of living such as hunting and fighting. But everything he did or said were omens from the gods. He was taken care of by the tribe and lived in freedom."

Altered realities through warping time and body imagery play integral roles in Frank's subversive art. Caves also fill important components of the art. Time, nudity, and caves are often combined at his performances, which have lasted as long as 48 hours.

While other members of his troupe perform and interact with participants, Frank often is apart, meeting people in his cave. Only they know what happens.

The nudity in Frank's life and art easily offends people. Although subverting reality is a goal, he has also coined the word "eroplay" to explain the importance of nudity in his work. He describes eroplay as the activity of getting people to know one another's bodies in a fun and non-sexual way. In contrast, Moore defines pornography as sexuality without feeling.

Frank does not fit easily, if at all, into the conventional disability rights movement. But his life is a testimony to our rhetoric of independence and equality of opportunity. His catalog of successes include books, pamphlets, videos, a well-respected zine, THE CHEROTIC [r]EVOLUTIONARY, and his web site, The Web of All Possibilities. Here you can visit the Shaman's Cave, see paintings and photos (he is currently requesting nude photos from all e-salon participants), link to many other sites, and keep up with current performance art activities.

Frank supports people who remain true to their vision. You might even say he sup-

ports the vision(s) that live through people. Consistent with his life of subverting traditional expectations, he is resistant to labels:

"I agree that by accepting labels like gay artist, black artist, crip artist, woman artist, etc., we artists are playing into the forces that seeks to isolate/fragment people, to box art into neat fashionable packages, easy to identify [and once identified, thinking usually stops], into sound/image/cultural bites … I've always dodged being "a crip artist" because that limited the art. art should be free to explore anything, to use anything to reach the universals."

DR. SUSAN BLOCK
R.I.P. FRANK MOORE
JUNE 25TH 1946 – OCTOBER 14TH 2013:
AMERICAN HERO, REVOLUTIONARY ARTIST, SHAMAN, POET, WOUNDED HEALER & GREAT LUVER

The world just lost one of its greatest artists. Frank Moore passed away this morning from the effects of double pneumonia. Frank was, without a doubt, one of the most marvelous people with whom I have ever had the honor and pleasure to work and play. Though I'm happy to hear he left this world peacefully, surrounded by his beloved family and friends—Linda, Mikee, Corey, Alexi and Erika—I can't deny the grief I feel, tears falling as I contemplate his loss.

Frank meant so much to me, to Max and to so many others, and so many wonderful memories are swirling through my head along with the pain of missing him. It's hard to know where to start with this little spontaneous remembrance. So please forgive me, as I'm sure Frank would, if I skip around a bit as I try to pay him tribute now, on the day of his passing, for the benefit of those of you who knew him, as well as those who didn't.



U.S. Presidential Candidate Frank Moore with running mate Dr. Susan Block on a campaign stop at Il Corral during their 2008 campaign.

Frank was a man of tremendous, breathtaking accomplishment. An award-winning counter-culture hero, artist, poet, philosopher, rock star, filmmaker and happily married man, Frank was my U.S. Presidential running mate in our amazing 2008 campaign, the producer of The Dr. Susan Block Show on Berkeley public access TV as well as hosting and producing his own groundbreaking shows and an underground Internet radio station. Yet the first thing many people noticed when they saw Frank was his physical "condition." That is, in addition to being all of the above and so much more, Frank happened to be quadriplegic.

Born with severe cerebral palsy that rendered him unable to walk or talk, Frank conquered what some might call his extreme "disabilities" to become one of the world's foremost performance artists, deep thinkers, political leaders and inspirational teachers. The Stephen Hawking of Erotic

Theater, Frank coined the term "chero," combining "chi" and "eros" to express the physical energy of life. He also created the word "eroplay" to describe the physical interaction between adults released from the linear goals of typical sexual intercourse, often in the context of long, 5-48 hour ritualistic performances. These performances, which I was privileged to participate in when he and his wonderful family were my guests here in Bonoboville, were transformative experiences that melted the barriers between participants, performers and audience. As such, Frank Moore was the ultimate wounded healer, a differently-shaped medicine man, a spastic magician, a wild shaman and a trickster lover, inspiring so many people, from performance artist Annie Sprinkle to Berkeley councilman Kriss Worthington. Of course, some folks feared his tremendous power, especially certain old-guard Republicans. In the early 90s, he rose to national fame as one of the NEA-funded artists targeted by then U.S. Congressman Jesse Helms for doing art that was labeled "obscene."

I first met Frank on the web back in 1996, when his LUVeR Radio was one of the first Internet radio stations (along with RadioSUZY1). I invited him on my show when we were broadcasting from the old Villa Piacere in the Hollywood Hills. It turned out to be an even more exciting evening than we expected, since we were raided by the LAPD! We weren't doing anything illegal, and we weren't charged with anything; the cops probably just wanted to check out some of the hotties in high heels and lingerie that were starting to frequent the show since our HBO specials. But, this being my first raid, I was nervous, and I distinctly remember Frank calming me down. As a committed artistic and sexual revolutionary, he was thrilled to be raided. Wiggling around in his wheelchair with a mischievous grin on his face, communicating through his pointer on a symbol board with the help of his amazing wife Linda Mac, Frank helped me to relax and take pride in doing a show that was revolutionary enough for the LAPD to pay me a visit.

We became friends, did some awesome live shows together in LA and Berkeley, and defended Berkeley Public Access from the kind of censorship that eventually took down Public Access in Southern Cali. We also enjoyed much eroplay together, including one rollicking night in 2005 when the Cherotic All-Star Band played on DrSuzy.Tv, and I rode Frank's rigid arm into an ecstatic industrial groove. Frank was a vibrator virgin, but being the open-minded and open-legged gentleman that he is, he agreed to give my Hitachi a whirl. At first, he wasn't too impressed, but when I sat on his lap as I rotated the vibrator between his legs, he gave it, on a scale of 1-10, a 12. Sometimes even the best machines need a human touch to make them hum. Frank was all about the human touch. He was also quite the Ladies' Man, always surrounded by sexy, often naked women. Whenever my male clients with disabilities complained about how difficult it was for them to connect with women, I told them to learn from the master, Frank Moore.

When Frank decided to run for President (yes, of the United States), he asked me to be his running mate. Of course, I accepted. I'd run for Prez myself against a different Bush in 1992, and I was happy to take a supporting role to Frank's vision this time. Of course, write-ins never win, though the San Francisco Chronicle reported that we got a whopping 6,566 popular votes across America. We're not sure how accurate that was, yet the point of our campaign wasn't "winning," but to inject an eroplayful, progressive shot of "hope" into America's bloodstream. Read Frank's platform, and you'll see what I mean.



Moore/Block U.S. Presidential Campaign Button designed by LaBash.

Whether running for President or orchestrating a love-in, Frank always said he had the perfect body for doing performance art. It was true; you couldn't take your eyes off him. And then there was that wild mind—steeped in the ethos of the swinging 70s and the living theater of Antonin Artaud, Jerzy Grotowski and Richard Schechner. He was also a painter who painted with a brush attached to his head before he started digital painting on the computer. But what may have moved me most about Frank was his poetry.

So I'd like to close this tribute with a re-post of one of my favorite Frank Moore poems. I read it on my Wonderful Weirdos show. The poem, Mutation is Evolution, seems to me to be about how weirdness—whether physical "disabilities," psychological uniqueness or sexual "deviance"—is a form of mutation which, as every elementary science student knows, drives the vehicle of evolution. Therefore, society represses and tries to eradicate weirdness at its own risk. Without the mutating power of the weird, we'd all still be single-celled organisms living in perfect, life-stultifying uniformity.

Mutation is Evolution
by Frank Moore

you foolish idiot!
You want to make
everything,
everyone
normal!
You want to cure
prevent
all crips,
freaks,
crazies,
oddballs,
slow ones
misfits,
bums,
artists,
poets,
and all other impractical
different looking
strange mutations
you fool!
How to condemn the human species
to extinction!
Look…
the game of evolution is
change by experimentation.
We freaks are the experimenters
the name of the game
is flexibly adapting
coping
leaping
risking into the unknown newness
of uncontrolled future
we crips,
we misfits have always been the adapters,
the leapers
hell,
I'm not wasting my time
talking to you about magic and such
just about evolution
well,
if you don't need us crips,
us misfits
if you don't need us no more…

our advice is
don't breathe deep
in your air-tight coffin
of normalcy
and move very slowly
very carefully
in your thin-skinned world
of ever increasing fragility
oh yeah…
good luck!

Good luck to you, Frank, wherever you are. With or without that perfect body of yours, I'm sure you're doing fine. As for me, I will miss you more than I can say. But I will continue to "freak" and experiment in your cherished cherotic memory.

And keep that arm rigid for me, Frank, I'll be riding it again any day now …

BARNEY BIROS AKA THEREMIN BARNEY

I can't remember exactly when the first time I met Frank was, I only know it was in the mid-90s. It was only a year or two after I started playing music and our band, Fluff Grrl, had a gig with Frank's performing ensemble. After our set Frank asked us to sit in with his group and play improvisational music while he "sang" and his myriad of dancers swirled around us. From then on, I as well as many of the Fluff Grrl musicians became part of his regular backup band whenever we played shows together. A relationship that was to last over ten years.

After all that history, when Linda asked me to write something for this biography I felt a little uneasy as to what exactly I should write about. I have always been a somewhat shy and slightly socially awkward person so my interactions with Frank were not as frequent or intense as some others have been. Still, he was an important personal influence in my life, which may sound contradictory. Contemplating this apparent dichotomy led me to the realization of what makes a man like Frank truly special. Frank not just created art, but he also created a framework that enveloped and nurtured those around him. A framework that would not exist without him yet continues after his death. It was in this larger framework that I and others passed through and were changed by him. We were able to develop our art, freely express ourselves through performance, and find support along the way.

The big picture aside, Frank Moore performances were always a unique experience for me to be involved in. They were always edgy, even by San Francisco standards, and never failed to get a reaction from the audience. Those reactions ranged from admiration to confusion to shock and even some disgust. But one thing I never saw was indifference. Frank's show always left people thinking. You never met someone who forgot seeing a Frank Moore show, and you never forgot being a part of one. Even as a musician on stage you still couldn't help but stop once in a while to contemplate the strange spectacle of which you were honored to be a part of.

Where this story ends I don't know and I don't think we ever truly can. The story of a man's influence never ends. Lives are changed by their presence, directions altered, experiences created, and in a small way the world changed, in this case for the better.



Theremin Barney (center in black shirt) as a member of Frank Moore's Cherotic All-Star Band, Slaughterhouse, Oakland, California, 2004.

TOM TEARAWAY SCHULTE

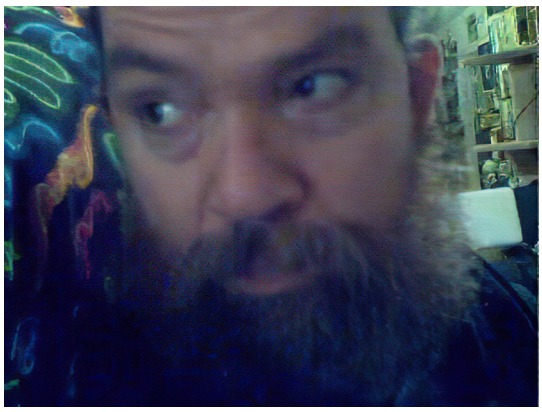
I'll always appreciate that Frank Moore gave my show, Outsight Radio Hours, a home on LUVeR. Through the brief exchanges I had with him there (he even did a program ID for me!), cherotic videos, and reading his voluminous e-salon output I was humbled and intrigued by his imagination, fierce independence, and sharp wit.

TULLIO DESANTIS

Frank is a living presence. A genius among performance artists, Frank was an existential artist. His life and work were one inseparable experience. Inspired by a deep primeval source of life, love, and art, Frank Moore is a transcendent source of aesthetic inspiration for all who knew him. There is a part of my work in his work, and a part of his work is in mine.

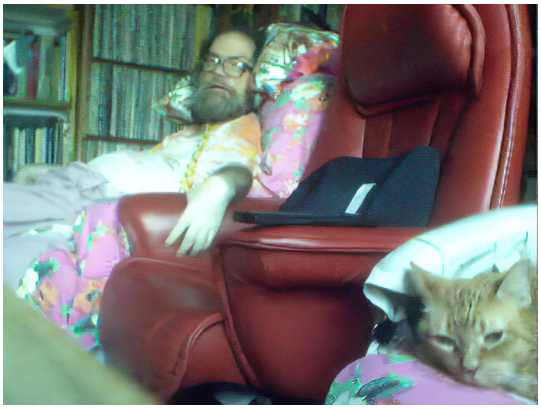
APPENDIX 2: **Cam Shots**

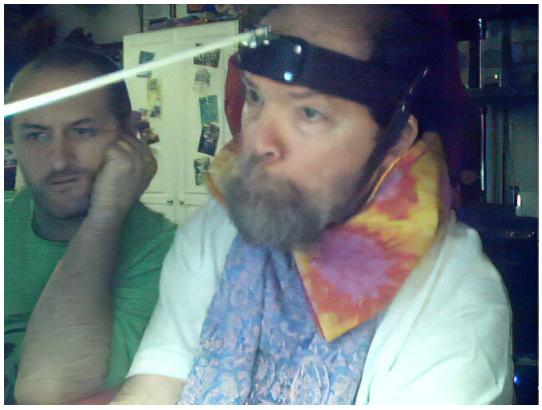
When Frank started his website eroplay.com in 1996, one of the first features he added was a live webcam that was running for as many hours as we were awake. It took a snapshot every 30 seconds and uploaded it to a page on his website, The Chero Cam. The cam is still running as of the publication of this book in 2022.

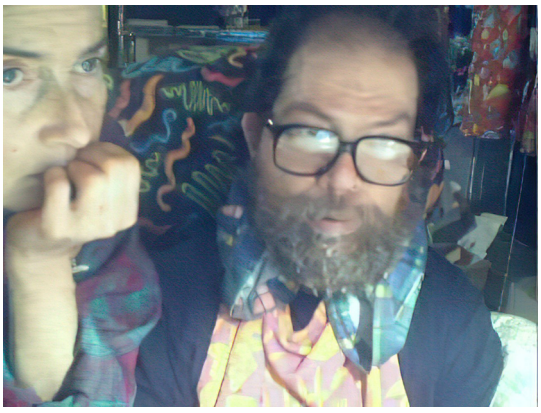


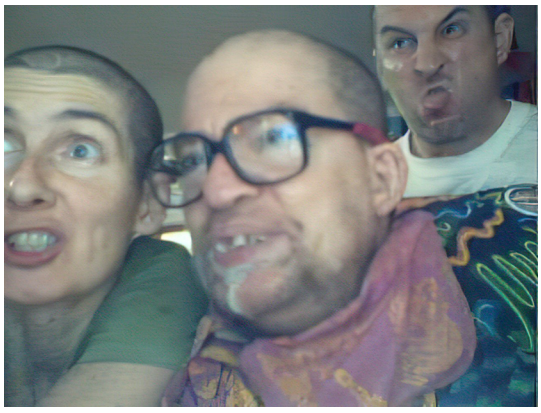


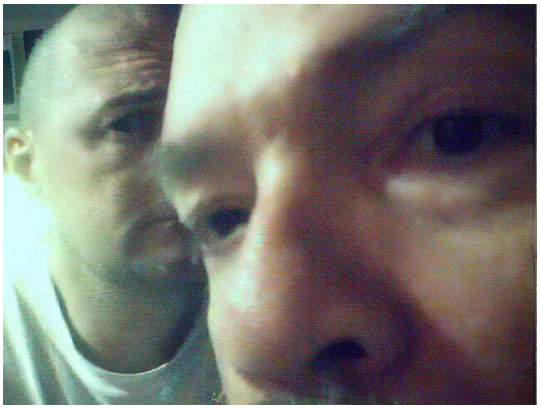


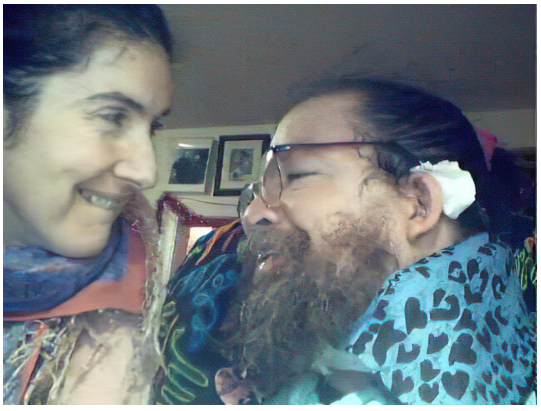
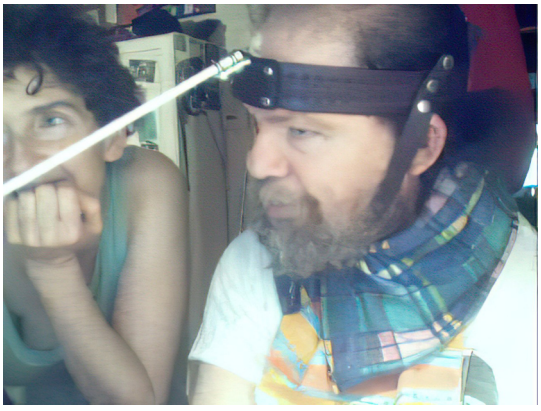
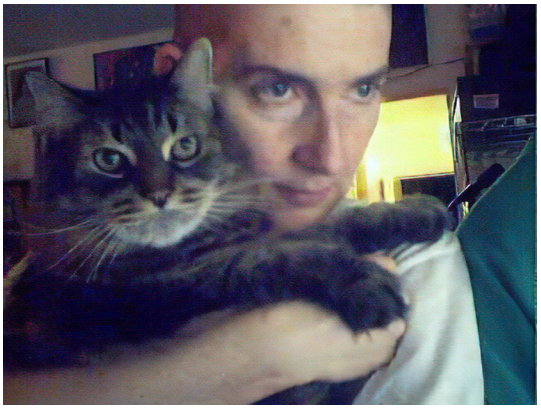


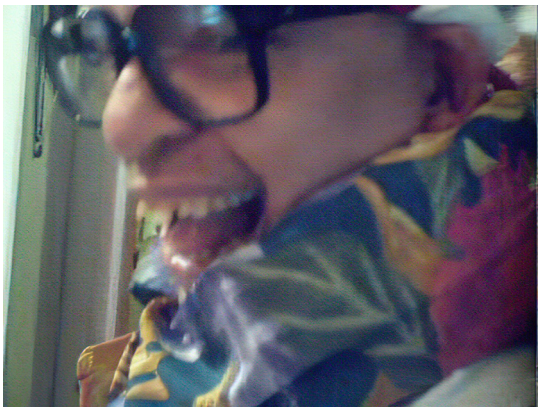


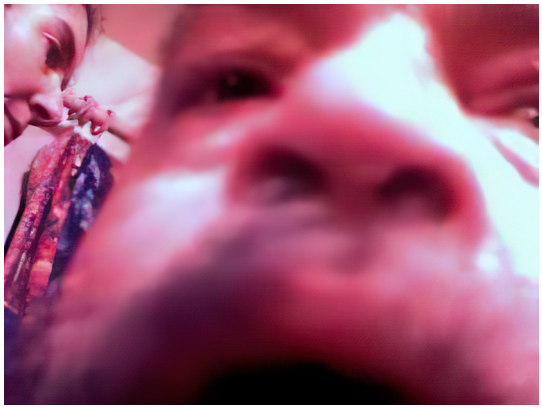
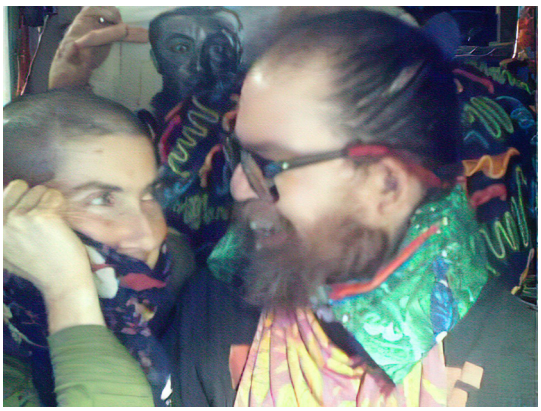
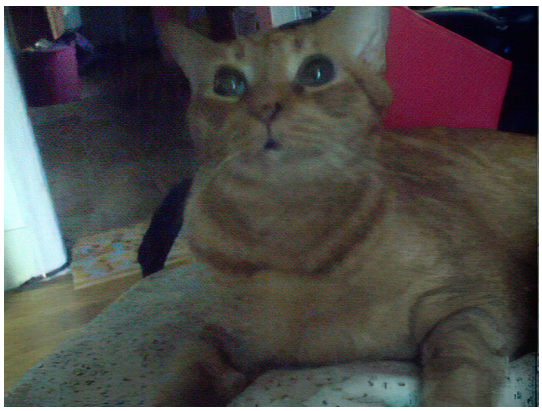
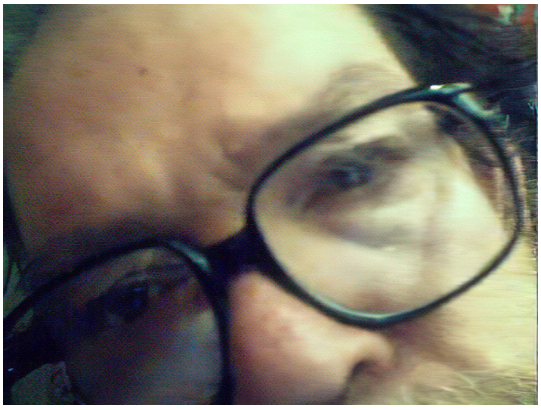
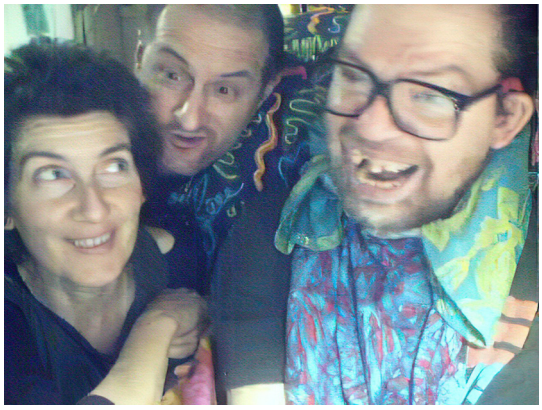


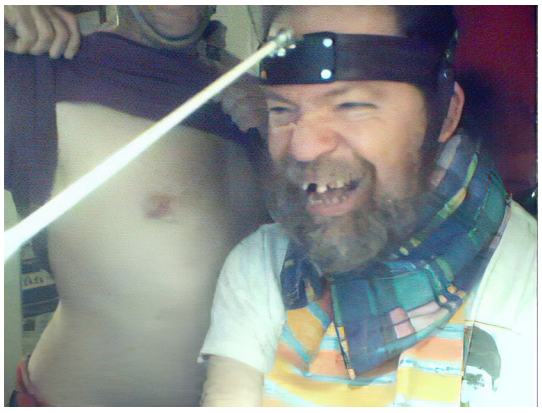


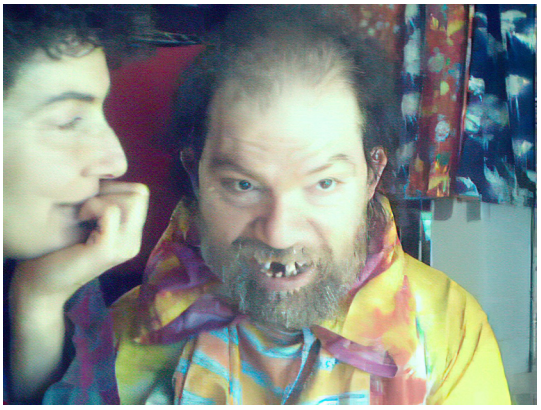


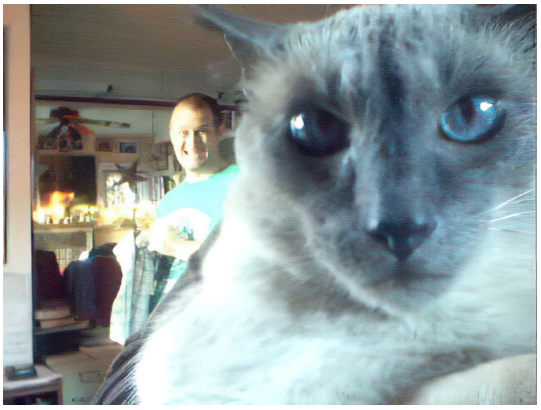


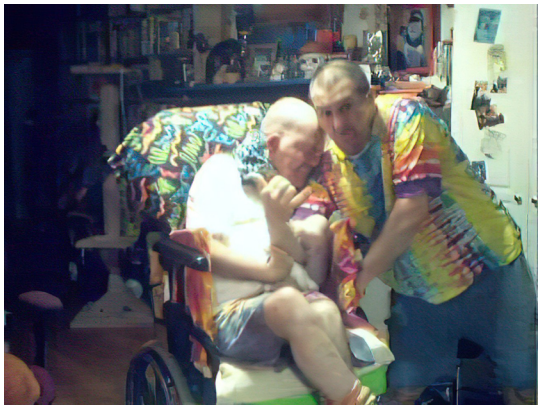


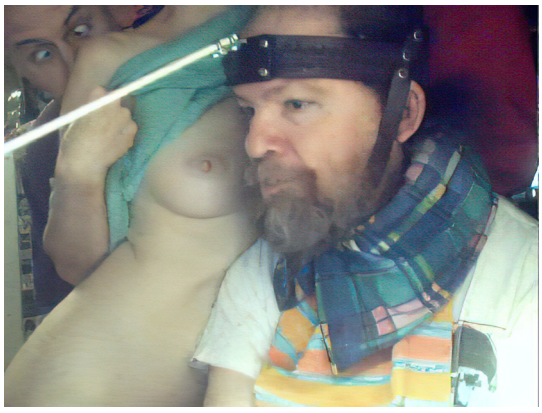


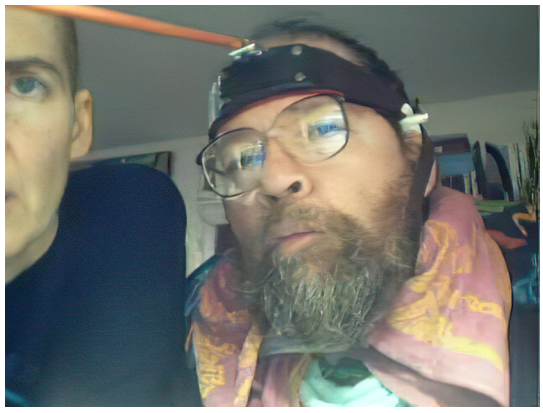




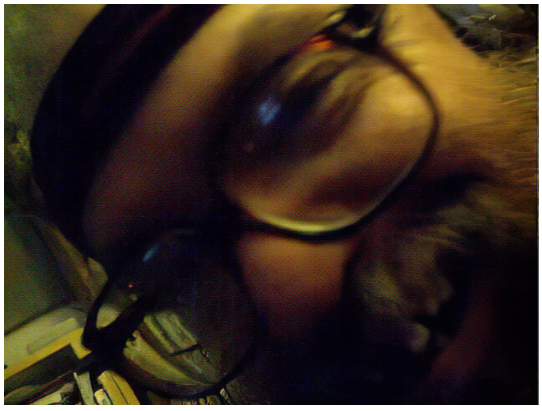


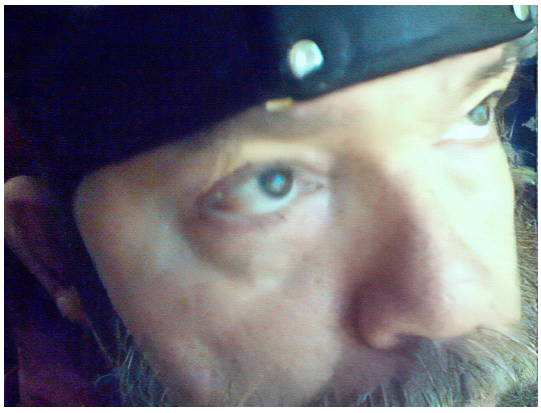









After his stay in intensive care in 2008, it was too difficult for Frank to get into a bathtub. So he got a sponge bath every night instead!







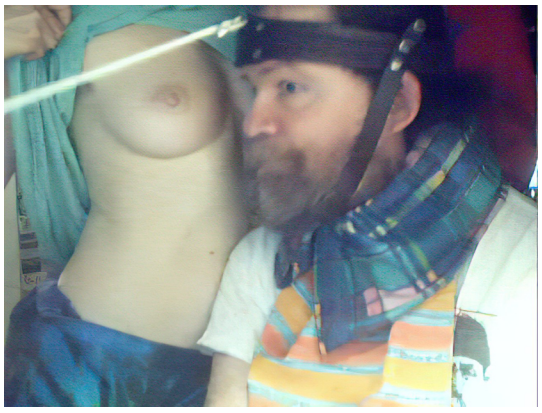










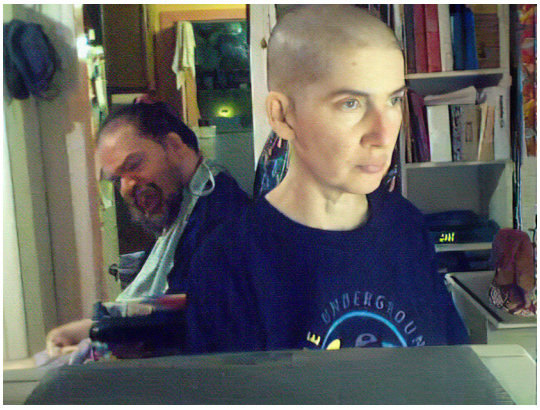


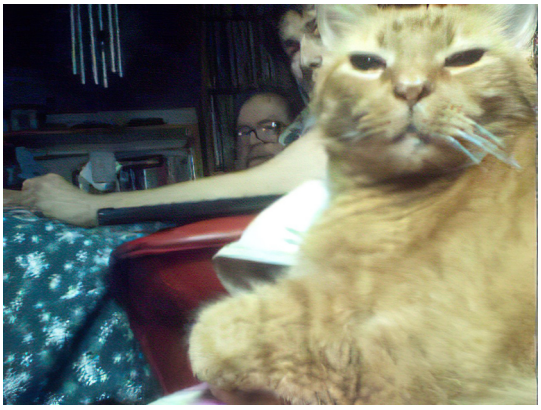






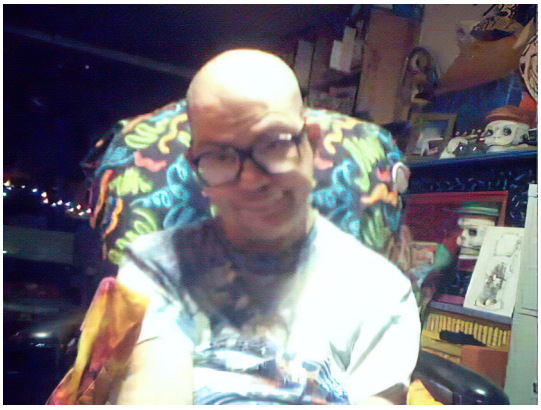
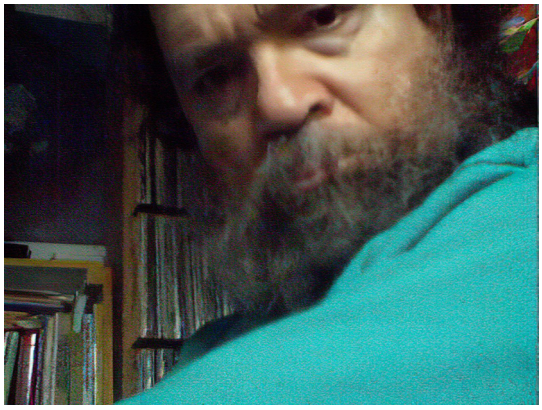




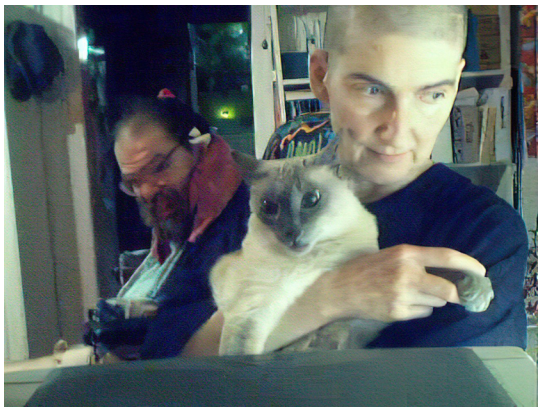
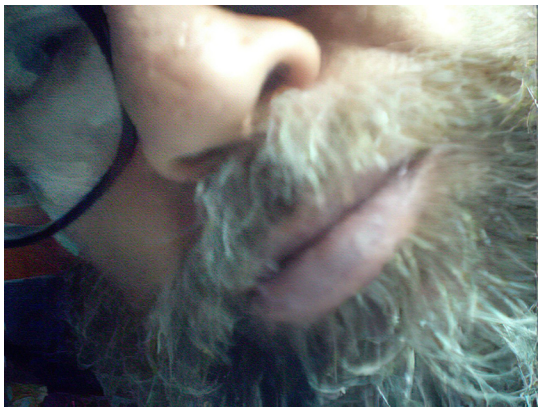


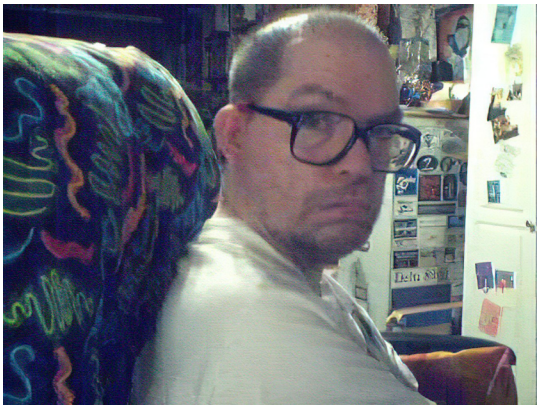


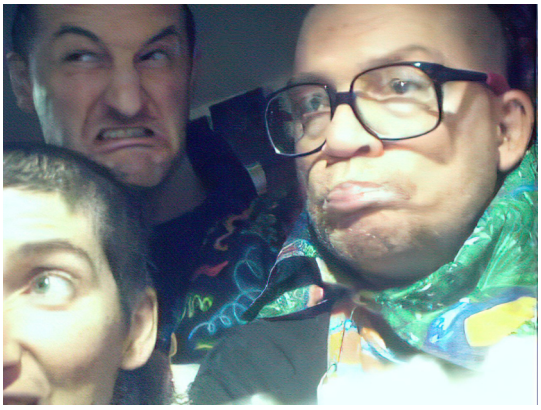




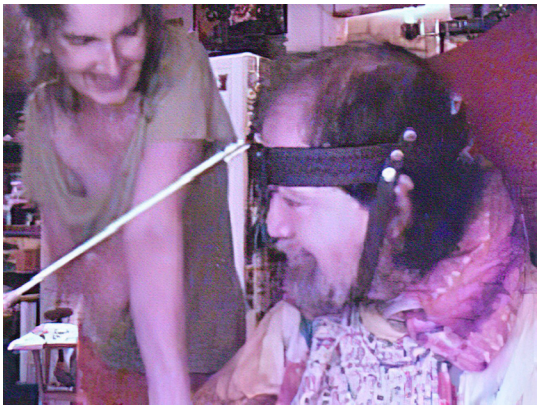




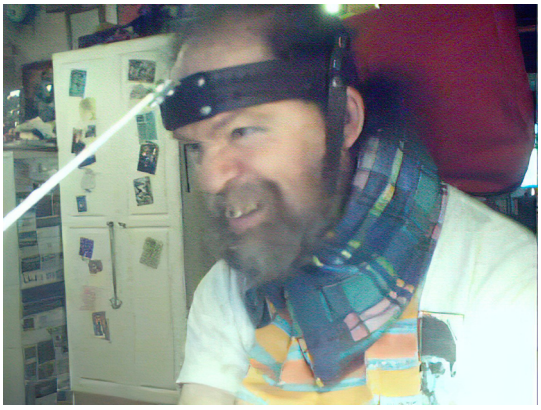






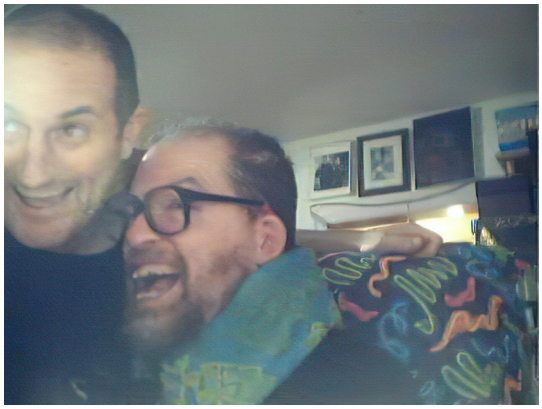


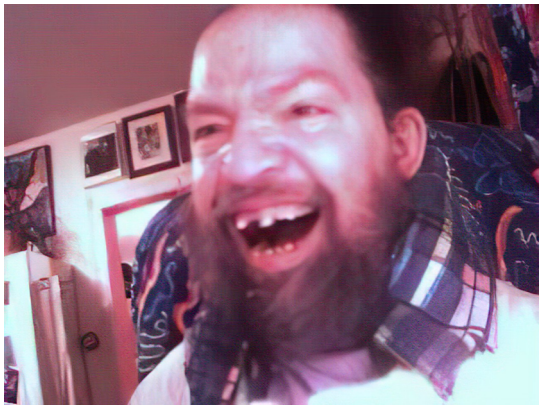




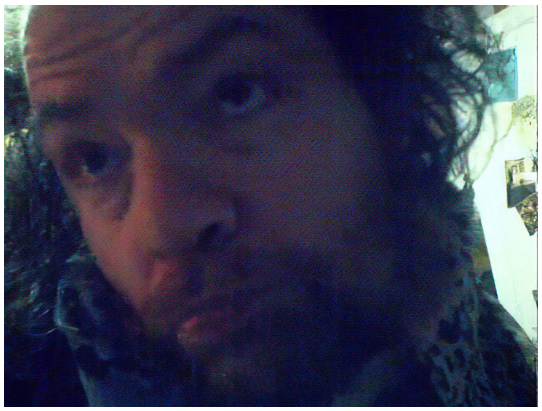

SEE YA IN
SACRAMENTO

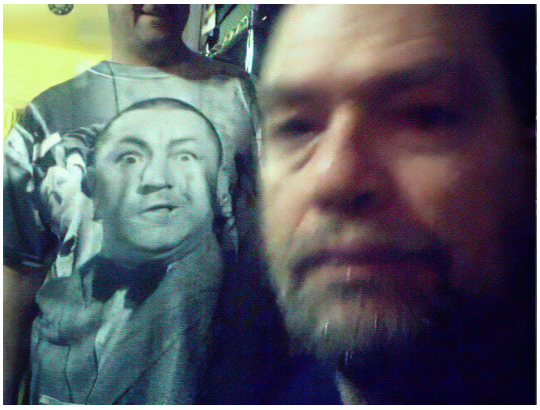


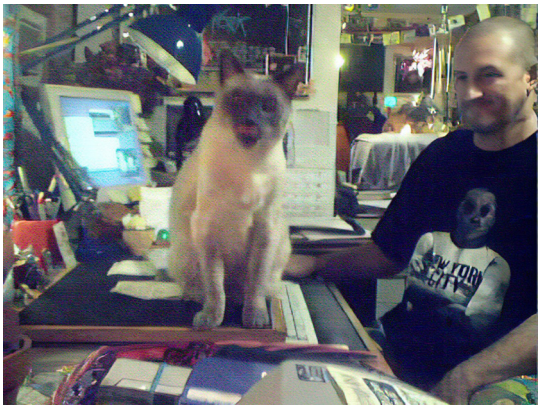



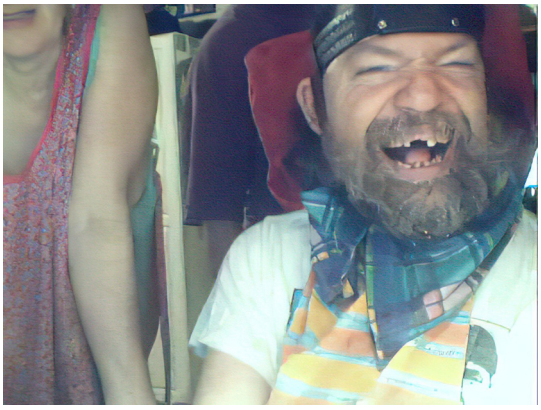












Frank Moore Online

Frank Moore's Web Of All Possibilities
http://www.eroplay.com

Reality Playings performance videos
https://eroplay.com/Cave/reality-playings-videos/index.html

The Uncomfortable Zones of Fun performance videos
https://eroplay.com/Cave/uzof-videos/

Risk for Deep Love performance videos
https://eroplay.com/Cave/riskfordeeplove-videos/

Erotic Risk for Deep Love performance videos
https://eroplay.com/Cave/eroticriskfordeeplove-videos/

The Shaman's Cave Performance archives, writings, articles, videos and more
http://www.eroplay.com/Cave/shaman.html

Books by Frank Moore
http://www.eroplay.com/books

Let Me Be Frank - web video series
http://frankadelic.com

Frank Moore Video Collection on The Internet Archive
https://archive.org/details/frank-moore-archives

Frank Moore Audio Archives on The Internet Archive
https://archive.org/details/FrankMoore

Frank Moore's Shaman's Den Archives includes an archive of this online show
http://www.eroplay.com/underground/shamansden.html

Frank Moore's Painting Gallery
http://www.eroplay.com/Cave/painting-slideshow/paintings.html

Frank Moore Archives Blog
http://eroplay.org/

The Cherotic (r)Evolutionary
http://www.eroplay.com/contents.html

Frank Moore on Wikipedia
http://en.wikipedia.org/wiki/Frank_Moore_(performance_artist)

If you wandered the streets of Oakland or Berkeley, California from the mid-1970s through 2013, you likely saw one of Frank Moore's performance flyers on a telephone pole.

The 'Temescal Period' is so named because of the ongoing performance series Moore did at the Temescal Art Center in Oakland, California from February 2009 until his death in October 2013. At Temescal Art Center, he found a long-term home for his performance work. He called these performances "experiments in experience/participation performance". Each performance was a 3-hour improv happening with the audience as the cast. Anyone attending one of these events witnessed a master performer at the peak of his skills. Frank could quickly assess the audience, draw them into the performance, and create an intimate space where everyone felt safe and connected in a way they were not accustomed to, but that felt "normal" and that also exposed the isolation many feel in our current culture.

This book presents any available written documentation, paraphernalia along with a selection of photographs from this performance series.

Also included are the other various performances by Moore during this period, including the POW!POW!POW! Festivals and four performances at the Center for Sex & Culture in San Francisco.

This volume closes with, "What A Life! A Frank Moore Biography". It features a collection of writings by people who knew Frank that were requested by the editors for use in a possible biography.

"In performance, Moore takes advantage of his disadvantage, becoming an unlikely guide into the pleasures of the body, taking audiences where they would probably never go without the example of his vulnerability and trust ...
That Moore should be the one urging us to stay connected to our physical selves is both ironic and poetic ..."
– The Village Voice

"Transformative ..." Moore "is thwarting nature in an astonishing manner, and is fusing art, ritual and religion in ways the Eurocentric world has only dim memories of.
Espousing a kind of paganism without bite and aggression, Frank Moore is indeed worth watching."
– High Performance Magazine

"If performance art has a radical edge, it has to be Frank Moore."
– Cleveland Edition

"Surely wonderful and mind-goosing experience."
– L.A. Reader



"Best of the Bay Area!"
– S.F. Bay Guardian

"... San Francisco's legendary Frank Moore ... (is among) ... the best and most influential artists in the discipline."
– L.A. Weekly 2003

"One of the few people practicing performance art that counts."
– Karen Finley, performance artist

"Frank Moore is one of my performance teachers."
– Annie Sprinkle, performance artist

"... one of the U.S.'s most controversial performance artists ..."
– P-Form Magazine

"... He's wonderful and hilarious and knows exactly what it's all about and has earned my undying respect. What he's doing is impossible, and he knows it. That's good art ..."
– L.A. Weekly

"Resisting ... the easy and superficial descriptions ..., Moore's work challenges the consensus view more strongly in ways less acceptable than ... angry tirades and bitter attacks on consumer culture."
– Chicago New City

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